

N. ramanathan

UMU-304



INSTITUTE OF CORRESPONDENCE EDUCATION

B.A. DEGREE COURSE

Third Year

Paper - VIII

Theory of Music - III

(English Medium)



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- II Manodharma sangita and its forms :
 - a. Laksana of — alapana; tanam; niraval; kalpanasvaram
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- III Laksana of raga's prescribed for krti's in practical—III
- IV Knowledge of the thematic content of musical compositions
— nava—vidha bhakti, madhura bhakti, navagraha stuti, navavarana stuti etc.
- V Outline knowledge of the different sources for the reconstruction of History of Music.
 1. Literary sources—primary and secondary literature. Both Tamiz music and Samskrta tradition should be covered.
 2. Non-literary sources—sculptures, inscriptions, coins etc.
- VI History of Melakarta system. Study of relevant chapters in
 - a) Svaramelakalanidhi
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- VII Ability to reproduce in notation krit's prescribed under Practical III & IV.
- VIII A comparative analysis of the krti form as handled by Syama Sastri, Tyagaraja and Muttusvami Diksitar.
- IX Seats of Music—Tanjavur, Tiruvidankur, Mysore, Madras.
- X Topics in Ancient Tamiz music —
 - a) Pan—Tiram
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 - a) Raga Classification (Thaat system)
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Tala's used in the above forms.
 - c) Musical instruments — Sitar, Sarangi, Sarod, Tabla.
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 - a) Melody, harmony and polyphony
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SCHEME OF LESSONS

Lesson No.

1. Laksana of Ragamalika and Tillana
2. Manodharma sangita and its forms :
 - (a) Laksana of — alapana : tanam ; niraval ; kalpanasvaram (b) Pallavi form
3. Laksana of raga's prescribed for krti's in Practical - III — (Raga's 1 to 6)
 1. kambhoji 2. todi 3. sanmukhapriya
 4. sriranjani 5. anandabhairavi 6. saveri
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 7. begada 8. kharaharapriya 9. kedaragaula
 10. arabi 11. hamsadhvani 12. natakurinji
5. Knowledge of the thematic content of musical compositions — nava-vidha bhakti, madhura bhakti, navagraha stuti, navavarana stuti etc.
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 - c) Musical instruments Sitar, Sarangi, Sarod, Tabla.
15. Topics in Wertern Music
 - a) Melody, harmony and polyphony
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OVERVIEW

This package of learning material contains lesson No. 1 to 6.

LESSON No. 1 LAKSHANA OF RAGAMALIKA AND TILLANA

rAgamAlika

rAgamAlika literally means "a garland of rAga-s". rAgamAlika refers to a musical form in which the prominent feature is that there are a number of passages set in different rAga-s. There are definite characteristics that govern the form of this compositional type.

On the other hand the feature of different rAga-s occurring is present in many other musical forms like jatisvara (e.g. rAgamAlika jatisvaram of svATi-tirunAL/vaDivElu), varNam (e.g., navarAgamAlika varNam of kottavAsal venkaTarAmayyar) etc. We shall however confine this study mainly to rAgamAlika as a particular musical form.

The notable or striking characteristics found in different rAgamAlika-s gathered out of a detailed analysis of the different types of the compositions may be summarised as follows:

1. The rAgamAlika may have (not should have) a pallavi, anupallavi and many caraNa-s.
2. The caraNa-s would be of the same length. The caraNa-s should obviously be sung in different dhatu-s.
3. The anupallavi may even be dispensed with. If there be an anupallavi it may be in the same rAga as that of the pallavi, in which case the length of the pallavi and anupallavi together will be found to be equal to the length of the caraNa-s.
4. The rAga-mudra should be dexterously interwoven into the texture of the sAhithya without affecting the meaning. e.g., "SrI viSvanAtham" of muttusvAmi dikshitar.

In a few instances the rAga mudra does not figure. e.g., "SrI ramaNa padmanayana", shODaSa-rAgamAlika of tiruvoRRiyur tyAgayyar.

5. The music of the pallavi, anupallavi and the caraNa is followed by an appropriate ciTTasvara in the respective rAga-s.

6. The ciTTasvara is again followed by a short complementary svara passage in the pallavi raga. This bridge like complementary svara passage known as makuTasvara serves as a connecting link between the music of the anupallavi and

the caraNa on the one hand, and the music of the pallavi on the other and the transition from the succeeding rAga-s to the pallavi rAga is effected in a pleasing manner.

e.g., "SrI viSvanAtham" of muttusvAmi dikshitar and "nityakalyANi" of sItArAmayya.

7. At the end of the composition there is a strong full Avarta or half Avarta svara passages in the same rAga-s but the order of occurrence of the rAga-s being reversed. This coloured svara passage sung at the end greatly heightens the beauty of the composition. The ciTTasvara passages set in the same rAga-s but the rAga-s occurring in a vilOma-krama serves to complete the cycle in a rAgamAlika.

e.g., "SrI viSvanAtham" of muttusvAmi dikshitar and "nityakalyANi" of sItArAmayya.

Longer rAgamAlika-s are divided into sections, each section being an independent part, e.g. caturdaSa-rAgamAlika of muttusvAmi dikshitar, the 72 mEla-rAgamAlika of maha vaidyanAthayyar.

sAhitya of rAgamAlika :

The sAhitya of rAgamAlika is usually devotional in character. The sAhitya may also be on a love theme or in praise of a patron or relate to some aspect of the science of music. In rAgamAlika-s which contain sAhitya for their ciTTasvara-s, the sAhitya for the makuTa part is called the makuTa sAhitya. This makuTa sAhitya in the pallavi rAga serves as a common conclusion for the ideas contained in the caraNam and naturally leads on to the sAhitya of the pallavi. e.g., "pannagAdriSa".

Generalisation with regard to the sequence of rAga-s to figure in a rAgamAlika:

There are cases where the composer is tied down to a stringent necessity of choosing a particular order irrespective of aesthetic consideration as for instance in the 72 mEla rAgamAlika of maha vaidyanAthayyar, 72 rAgAnga-rAgamAlika of subbarAma dikshitar.

From the stand point of bhAva and rAga there should be a naturalness in the sequence of rAga-s. A feeling of abruptness should not be experienced when the transition from one rAga to another takes place. It is with a view to avoiding this feeling of abruptness that a complemented svara passage in the pallavi rAga called the makuTa svara is composed.

rAga-s which possess one or more common svaras are seen to succeed one another in a fitting manner. Some instances are pointed out below.

- a) "SrI viSvanAtham" of muttusvAmi dikshitar. SankarAbharanam is followed by kAmbhoji
- b) "nityakalyANi" by sItArAmayya kalyANi followed SankarAbharanam
The Minimum sized rAgamAlika has 4 rAga-s. e.g., "simhAsana sthite" by muttusvAmi dikshitar.

The maximum number of rAga-s is sometimes defined by the theme chosen by the composer as for in the case of 72 mEla-rAgamAlika of maha vaidyanAthayyar, 72 mEla-rAganga-rAgamAlika of subbarAma dikshitar, ashtOttaraSata-(108)-rAgatAlamAlika of rAmasvAmi dikshitar.

Different mUdra-S figuring in rAgamAlikaS:

1. rAga mudra: A good number of rAgamAlikaS like "SrI viSvanAtham", 72 mEla rAgamAlika of maha vaidyanAthayyar and "pannagEndraSayana" of svATi tirunAL.

2. vAggEyakAra mudra-s :

3. prabandha mudra: caturdaSarAgamAlika of muttusvAmi dikshitar - "caturdaSabhuvanarUpa-rAgamAlika".

4. rAJamudra (rAJapOshaka mudra): SrI viSvanAtham bhajE'ham (caturdaSa rAgamAlika) of muttusvAmi dikshitar. In this the composer in the last rAga mentions a "vaidyalingabhUpAla", perhaps referring to a rich patron.

Converted rAgamAlika-s :

There have been certain compositions which were originally in set in one rAga but later converted into rAgamAlika-s by setting the various sections in different rAga-s. e.g.,

- "enakkun nirupadam" of aruNacalakavirAyar (daru)
- "jaya jaya gOkulabAla" of Narayana Tirtha
- "bhAvayAmi raghurAmam" of Svati Tirunal.

rAgamAlika feature in other Musical Forms:

Apart from the rAgmAlika being a form by itself the features of rAgamAlika are seen to have been adopted in

compositions belonging to other forms as well. e.g.,

1. rAgamAlika-jatisvaram
sa ni dha pa - kalyANi etc. - svAti tirunAL

A meaningful text was later composed for this.

2. rAgamAlika-varnam
valaci - kEdAram etc. - kottavAsal venkaTarAmayyar

tAla and kAlapramANa in rAgamAlika-s :

rAgamAlikas are usually composed in popular and short time measures like Adi, rUpaka, and tisra-jAti Eka, except in the rAgatalamalika of Diksitar where not only all the sULAdi sapta tAla-s but also some 55 of the classical 108 tAla-s have been employed. The characteristic tempo of the rAgamAlika is in medium tempo or madhyamakAla. "SrI viSvanAtham" is usually sung in a kAlapramANa slightly lower than that of madhyama-kAla.

We shall now see that arrangement of the various anga-s of a rAgamAlika in a few well-known rAgamAlika-s.

"nityakalyANi" in rUpaka tAla by sItArAmayya

- pallavi- kalyANi rAga
svaram followed by makuTa svaram
- caraNam 1 - SankarAbharaNam rAga
svaram followed by makuTa-svaram in
kalyANi and return to pallavi
- caraNam 2 - tODi rAga
svaram followed by makuTa-svaram in
kalyANi and return to pallavi
- caraNam 3 - kAmbhOji rAga
svaram followed by makuTa-svaram in
kalyANi and return to pallavi
- caraNam 4 - nAyaki rAga
svaram followed by makuTa-svaram in
kalyANi and return to pallavi
- caraNam 5 - bhairavi rAga
svaram followed by makuTa-svaram in
kalyANi and return to pallavi
- caraNam 6 - mOhanam rAga
svaram followed by makuTa-svaram in
kalyANi and return to pallavi
- caraNam 7 - bhUpAlam rAga
svaram followed by svaram-s in all the
earlier rAga-s occurring in vilOma-
krama followed by the makuTa-svaram in
kalyANi and return to pallavi
- rAga mudra is present in all the sections

2 "Arabhi mAnam" in Adi tAlam by tarangampADi pancanadayyar

pallavi - Arabhi and Anandabhairavi rAga-s

anupallavi - kalyANi -- 1 Avarta

hamsadhvani -- 1 Avarta

svaram - in hamsadhvani

in kalyANi

makuTa svaram - in Anandabhairavi and Arabhi and return to pallavi

caraNam 1 - sAranga -- 1 Avarta

sAma -- 1 Avarta

mOhanam -- 1 Avarta

lalita -- 1 Avarta

svaram - in lalita

in mOhanam

in sAma

in sAranga

makuTa svaram - in Anandabhairavi and Arabhi and return to pallavi

caraNam 1 - darbAr -- 1 Avarta

bhairavi -- 1 Avarta

pUrvikalyANi-- 1 Avarta

kamalAmanOhari-1 Avarta

svaram - in kamalAmanOhari

in pUrvikalyANi

in bhairavi

in darbAr

makuTa svaram - in Anandabhairavi and Arabhi and return to pallavi

3 "SrI viSvanAtham" in Adi tAlam by muttusvAmi dikshitar

pallavi - SrIrAgam - 1 Avarta

svara & sAhityam - 1 Avarta

Arabhi rAgam - 1 Avarta

svara & sAhityam - 1 Avarta

anupallavi - gauri rAgam - 1 Avarta

svara & sAhityam - 1 Avarta

nATa rAgam - 1 Avarta

svara & sAhityam - 1 Avarta

gauLa rAgam - ½ Avarta

svara & sAhityam - 1 Avarta

mOhanam rAgam - ½ Avarta

svara & sAhityam - 1 Avarta

svara & sAhityam in all the rAga-s with the rAga-s occurring in the vilOma-krama and return to pallavi

caraNam - sAma rAgam - 1 Avarta
 svara & sAhityam - 1 Avarta
 lalita rAgam - 1 Avarta
 svara & sAhityam - 1 Avarta
 bhairavam rAgam - 1 Avarta
 svara & sAhityam - 1 Avarta
 sAranga rAgam - 1 Avarta
 svara & sAhityam - 1 Avarta
 SankarAbharaNam - ½ Avarta
 svara & sAhityam - 1 Avarta
 kAmbhOji - ½ Avarta
 svara & sAhityam - 1 Avarta
 dEvakriyA - ½ Avarta
 svara & sAhityam - 1 Avarta
 bhUpAla - ½ Avarta
 svara & sAhityam - 1 Avarta

svara & sAhityam in all the 14 rAgas with the rAgas
 occurring in the viloma-krama and return to pallavi

tillAnA

The striking feature of this musical form "tillAnA" is the occurrence of the syllables "Ti-la-na". Besides these there are many other meaningless syllables which figure in the matu of this song form, and which chiefly characterise it.

tillAnA form has a structure like that of a krti i.e. pallavi, anupallavi and caraNam are its sections. The sequence of the sections in rendering it is pallavi-anupallavi-pallavi-caraNam-pallavi. Very rarely one comes across a tillAnA such as the "gaurinAyaka" of mahA vaidyanAtha ayyar in simhanandana tAla where division into sections is not made. This is an exception.

The melodic arrangement in the various sections is also in the style of a krti. That is, the pallavi covers madhyasthAyi range, while anupallavi ascends towards tArasthAyi. caraNa revolves around madhyasthAyi and the uttarAnga of mandrasthAyi and then proceeds towards tArasthAyi.

The chief characteristic of tillAnA is its text. In pallavi it is woven with syllabic groupings like ti-la-na, tom, dir, tanom, taani, udana, tarita. Very rarely do we come across meaningful text in the pallavi section, as in the tillAnA starting with the words "gaurinAyaka" of mahA vaidyanAtha ayyar. The anupallavi is constructed with meaningful text and syllabic groupings. The text is usually in praise of God or a patron king or a Landlord and may also contain the signature (mudra) of the composer.

The second part of caraNa has again meaningless text. This consists of pATakshara-s (syllables used in drumming) interspersed with "sariga" syllables. Since for the most part there are only meaningless syllables, vowel extensions of long duration are practically not there.

tillAnA is a brisk piece. The tempo of this form is medium to fast.

tillAnA-s are musical compositions forming the limb of the dance form called tillAnA. tillAnA-s are usually performed as the last piece in a bharatanatyam concert. In the pallavi and anupallavi sections the dance performed is of the nrтта (non-representational) type. For the meaningful text in caraNa, there is abhinaya and for the concluding part nrтта is performed. For the pallavi section, variations of limb movements are presented along with a variety of rhythmic organisations performed by the feet. As a result the pallavi is sung a number of times. It is performed at a brisk pace and forms a bright conclusion to a dance recital.

This song form alone has been borrowed by Art-music and harikathA concerts. In music concerts too tillAnA comes at the end.

Ever since tillAnA became a regular feature of a music concert compositions have now come to be composed and these are found to be imbued with musical complexities especially in the aspect of rhythm, so much so that tillAnA is no longer just a simple, light piece. Further tillAnA-s used to be composed only in tala-s like rUpaka and Adi, where all the kriya-s are of uniform duration. However in the modern times, tillAnA-s tala-s like misra-cApu are also being composed. tillAnA-s are seen in rAga-s like Hindolam, Paraj, Khamas and rarely in rAga-s like Bhairavi, Kambhoji, Ahiri, Punnagavarali.

Some of the famous composers of tillAnA are tanjAvUr Quartette, paTTaNam subrahmaNya ayyar, rAmanAthapuram SrInivAsa ayyangAr, maisUru vINA SeshaNNA, Balamuralikrishna, Lalgudi Jayaraman.

tarAnA, a musical form in Hindustani music resembles tillAnA.

LESSON NO. 2

MANODHARMA SANGITA AND ITS FORMS

Introduction :kalpita sangita and manOdharma sangita :

Musical Forms are the various recognisable shapes and structures in which musical creations are presented. Musical creations, learnt in the initial stages of music education, are those of the expert composers and vAggEyakara-s. vAggEyakara is one who composes the tune (gEya) as well as the words (vAk). The songs of the vAggEyakara are generally classified as "kalpita" or are said to belong to the realm of "kalpita-sangita". kalpita means "prepared", "composed" etc. and in this context refers to the songs that have already been set to tune and text. In other words these are musical pieces whose shape and structure conform to that of the form to which they belong and all the details of dhAtu, mAtu etc. have already been filled in.

We are already familiar with the musical forms like, 'gitam', 'jatisvaram', 'svarajati', 'varNam', 'krti', 'rAgamAlika' and 'tillAna' which belong to the category of 'kalpita'. The general structure of the 'Form' is prescribed. The actual dhAtu, mAtu, kAlapramANA etc. are conceived and filled in by the vAggEyakara and the composition is born. A composition belonging to any of these forms has to be learnt the way it has been composed by the vAggEyakara and handed down. No changes, minor or major changes, should be effected, on our part, in the aspects of dhAtu, mAtu, kAlapramANA, tAla, naDAi etc.

The aspect of 'manOdharma sangita' is different from that of 'kalpita'. In this too the general format of the musical shape and structure are prescribed and laid out first. However the actual details of dhAtu have to be supplied by the performer. In the lakshaNagrantha-s belonging to the samskrta tradition the terms 'nibaddha' and 'anibaddha' have been used and which correspond to the modern terms 'kalpita' and 'manOdharma' respectively. In that way historical references to the terms 'kalpita' and 'manOdharma' cannot be traced far back.

The term 'manOdharma' means 'dharma (conduct or duty) of the manas (mind)'. In other words it denotes the musical creation as designed by the mind (of the performer). This should however not be construed to mean that in performing manOdharma there is absolute 'freedom' devoid of 'restrictions' and 'boundaries' etc. and that one may perform as it 'pleases' the mind. The rules and format of

the form (e.g., the shaping of an AlApana) and the rAga have to be strictly adhered to. manOdharma is usually translated as 'improvisation'.

Forms of manOdharma :

In South Indian Art Music the element of manOdharma exists in two areas -

1) Outside the circle of kalpita. There are two musical forms under this category -

- a) AlApana or rAga-AlApana or simply "rAgam"
- b) tAnam

2) Within the sphere of kalpita. Within a song one may have the element of manOdharma being employed. This too is of two kinds -

- a) neraval
- b) kalpanA-svaram or svaram-kalpanA

Usually the song form is a simple musical line or theme of the duration of one Avarta of a tAla, called "pallavi" (not to be confused with the first section of a varNam, krti, tillanA etc.). However neraval and kalpanasvara are also rendered to a theme of a specified duration taken from a krti or some other form. This is done usually after the song has been rendered in full.

manOdharma in its full-form is seen when an elaborate rAgA-Alapana and tAnam are first rendered followed by a 'pallavi' theme to which neraval and kalpana-svara are rendered. This entire performance is referred to as the "pallavi-form".

Thus the term "pallavi" has a general connotation as well as a particular. In general it refers to - AlApana, tAnam, pallavi, neraval & kalpanA-svaram. In particular it refers to the short pallavi theme.

We must understand clearly that whether the music is of the kalpita or manOdharma variety it must be first musical. Mere manOdharma does not make a music great or superior. Musical rendering produced through manOdharma must be basically beautiful first and should be aesthetically pleasing. Even in a form belonging to the manOdharma class the 'composition' should be good, that is, all the elements of music must be put together or composed properly in a pleasing manner. And for this one must undergo proper training in the rendering of the various branches of manOdharma. They should be practised again and again rigorously before one can hope to present good manOdharma

sangIta.

An other point to be borne in mind is that the four forms of manOdharma mentioned above are not independent, individual forms. That is, for instance, an AlApana rendered is not complete by itself. The AlApana has to be followed by a tAna or by a pallavi theme or a krti. Similarly the tAna too is not an independent form and has to exist within a whole, namely, the 'pallavi'. So are the other two manOdharma forms, neraval and kalpanasvara only parts of a whole.

Now we shall try to understand the forms of manOdharma, one by one.

2a. lakshaNa of AlApana

rAga AlApana :

Raga AlApana is essaying or creating an elaborate melodic structure without a pronounced rhythm underlying it. The AlApana is sung to syllables like ta, na etc. These consonants are widely spread out and profusion of vowel extensions dominate the AlApana. As mentioned earlier the melodic structure is presented by a musician as he is performing it. However this building of a melodic structure must be done within the framework of an 'AlApana form', the broad details of which have been laid out. And it is this broad framework that would be described in this section.

The AlApana is an elaborate musical structure and is normally rendered as part of a 'pallavi-form'. However in music concerts one comes across AlApana-s rendered which precede a krti and also AlApana-s of varying duration. But here only the standard format of an AlApana will be discussed.

rAga AlApana paddhati:

The AlApana of a rAga consists of the following stages (1) Akshiptika or introduction, (2) rAga-var dhani or body of AlApana, (3) sthAyi and (4) makaraNi also known as vartani by some. Just as in developing an essay we have sections like the introduction, body and conclusion, in the same manner in AlApana also has the marked stages of evolution and exposition.

(1) Akshiptika: Akshiptika consists in giving the miniature form of an AlApana. But it is in fact of different sizes. For instance, if we want to present an AlApana for ten minutes to fifteen minutes, the Akshiptika must be sized accordingly. If the same AlApana exposition is extended to

an hour the AkshiptikA will be of different size. This also again falls in line with the introduction which may be of normal size or voluminous sizes etc. AkshiptikA is of particular use. It helps the listener to identify the rAgA immediately. Cleverness does not rest in giving the twisted picture in the AkshiptikA but in giving the true picture straight away. AkshiptikA reaches all the region of exposition of AlApana.

(2) rAgavardhani: It is the body of the AlApana. It is here that the rAgA-vistAra is taken in true colours. A rAgavardhani is taken in four stages --prathama, dvitiya, tritiya, caturtha. The first three stages of rAgavardhani are almost the localised region of the exposition of AlApana in three octaves madhya, mandra, tara. No doubt this applies particularly to rAgas allowing such suitable treatment. Further the relative degrees of speed or tempo is well illustrated in the first three stages of rAgavardhani. The fourth one is comprehensive and all embracing in character. In this sense the AlApana is taken in so to say the first tempo in all the three octaves put together.

The prathama rAgavardhani deals mainly with mandra sthAyi. The start is made on the madhyama-sthAyi and the development is in mandra-sthAyi with of course occasional flights. One must do full justice in the mandra sthAyi in prathama-rAgavardhani. The mandra-sthAyi must and should be clearly negotiated. Just two or three decades ago it was usual practice for the vidvAn-s to select such a suitable pitch or Sruti in which he will be able to pitch upon mandra-sthAyi shaDja and halt there for some time. To do full justice in mandra-sthAyi is comparatively more difficult than singing in madhyama and tara-sthAyi. That is why the practice in mandra-sthAyi is insisted upon. If adequate practice is done in the mandra-sthAyi the voice will be easily negotiable in the other octaves. In prathama rAgavardhani the sañcAra-s will mostly be in caukakAla. There may be occasional flights in madhyama and druta-kAla-s.

dvitiya rAgavardhani: In dvitiya rAgavardhani the AlApana is started on the madhya-sthAyi shaDja but here the sañcara-s are confined for most part to the madhya-sthAyi. Of course occasional flights in the other octaves are permissible. Here also the svara-s are taken in the ArohaNa-krama one by one. The dvitiya rAgavardhani is characterised by the rAgA-sañcAra-s.

In this connection it is worth while remembering that there are two schools of thought in developing an AlApana. According to one school the svara-s are taken in ArohaNa-krama one after another for elaboration while according to the other school, the svaras are taken in the avarOhaNa-

krama. The vocalist for the most part adopt the former procedure while the nAgasvara vidvAn-s adopt both.

The trtiya rAgavardhani confines itself almost to the tAra-sthAyi. One may occasionally intersperse the AlApana with some flights in madhya region.

The caturtha or final rAgavardhani gives a full sweeping account of the rAga in all the three registers but mostly in madhyama and druta kAla-s. Some times it may however happen that the four rAgavardhani stages may be blended into two. Each rAgavardhani should be marked by a striking conclusion (or) muktAyi called vidArI.

sthAyi: The next stage of development of rAga AlApana known as sthAyi, is of two kinds- ArOhaNa-sthAyi and avarOhaNa sthAyi. In ArOhaNa-sthAyi, the sthAyi-svara-s are in the ArOhaNa krama. But the sañcAra-s themselves begin with each sthAyi svara-s progress downwards. In other words, the higher note touches in each sthAyi sañcAra, the sthAyi svara itself.

sthAyi means in the outset stopping on one note. In developing sthAyi AlApana, we pitch upon only one particular note and make a start on it. We do sañcAra-s in the ArOhaNa krama or the avarOhaNa krama as the case may be and finally stop on the particular note.

In the avarOhaNa-sthAyi svara-s are in the avarOhaNa krama but the sañcAra-s themselves progress upwards. The lowest note touched in this case being the sthAyi svara itself. In this connection it is worth studying the bhairavi rAga svarajati of SyAmA SAstri beginning with the words "kAmAkshi". The grahasvara-s of the caraNa-s are in the ArOhaNa krama.

The avarOhaNa sthAyi presents a converse case. The sthAyi-svara-s are in the avarOhaNa krama but the sañcAra-s progress upwards. The lowest note touched in the case being its own sthAyi-svara. In the avarOhaNa sthAyi, the sthAyi svara-s are taken in the order- s', n, d, p, m, g, r, s. If we take madhyasthAyi-shaDja as the sthAyi-svara, the sañcAra-s will go up to the tAra-sthAyi shaDja and finally finish on madhyasthAyi-shaDja. If the mandrasthAyi-nishAda is taken, in which case the sañcAra-s go up to madhyasthAyi nishAda so on and so forth. Thus it will be seen that the sthAyi-svara-s are in avarOhaNa krama but the sañcAra-s flow upwards.

In resorting to the sthAyi krama of rAga-AlApana, care should be taken to select only such notes in the rAga as would provide suitable halts in the rAga. Not all the svara-s can be taken for the sthAyi krama of the rAga AlApana. For

example in tODi the svara-s shaDja, madhyama and pañcama alone, the strong and stable notes, provide suitable and appropriate halting places. These svara-s alone deserve to be taken for sthAyi treatment. The ArOhaNa and avarOhaNa sthAyi-s can be successfully negotiated during the course of an AlApana only by such proficient musicians as are bestowed with not only rich voice having a wide range over three octaves but also a good deal of manOdharma.

rAga-s suitable for elaborate AlApana-

The melodic content of an AlApana is made of two kinds of melodic material --

- a) the rAga material
- b) the decorative patterns or alamkAra-s.

A rAga, as we have seen under the study of rAga-concept, is characterised by not only the variety of svara-s constituting it but also by the features such as bahutva, alapatva, amSa-svara, nyAsa-svara, prayOga-s and sañcAra-s. The depth of a rAga is greater when it has a large number of characteristic sañcAra-s. Thus the characteristic sañcAra-s or phrases and also details such as the svara/svara-s on which to start a phrase or line and on which to end the line etc. etc. found in the melodic body of the AlApana is provided by the rAga.

alamkAra-s are standard svara patterns which can be adopted and adapted for a rAga. For instance, the dAtu and jaNTa patterns are employed to decorate the melodic line but the way they are used, for instance, in pUrvikalyANI will not be similar to the way they are used in bhairavi. Further the rAga sañcAra-s and alamkAra-s will have to be suitably altered according to the different speeds in which the AlApana is being essayed.

The various rAga-s present in our system are not all of the same kind. There are, on the one hand, rAga-s which are packed with characteristic sañcAra-s while, on the other extreme hand, there are rAga-s which are characterised by only the svara variety or the svarasthAna-base.

For instance, rAga-s like Ahiri and punnAgavaraLi contain a number of characteristic sañcAra-s. Even a phrase consisting of just three or four svara-s would be able to suggest the rAga immediately. However cannot employ any kind of svara combination one wishes than what is prescribed by the rAga. It is very difficult to give variations to those sañcAra-s and decorate them with large variety of alamkAra-s. AlApana based on such rAga-s cannot be really elaborate.

On the other extreme there are melakartA rAga-s like

vAcaspati, sarasAngi, latAngi whose melodic identity gets established only when all the svara-s are brought into use. Any kind of svara combination or phrasing based on the svara-s would not be detrimental to the identity. Since in the case of a such a rAga there would not be any other rAga comprising same set of svara-s there is also no fear of there being a clash with another rAga. For instance, apart from latAngi we are perhaps not familiar with any other rAga taking the same set of svarasthAna-s, namely, shaDha, catuhSruti-rshabha, antara-gAndhAra, prati-madhyama, pañcama, Suddha-dhaivata, kAkali-nishAda. So it is very unlikely that any particular svara combination conceived in latAngi will have a similar one figuring in an other rAga. Perhaps if one makes phrases taking only sa, ri, ga, ma and pa then one would have to eschew kalyANi-type phrasings. Thus rAga-s like latAngi are not bestowed with characteristic sañcAra-s and the character of each svara is bound by the svarasthAna to which it is related. alamkAra-s of any kind may be introduced in such rAga-s. Thus it would be possible to essay a very large AlApana based on such a rAga. However due to the lack of sañcAra-s characteristising the rAga the rAga would not have a strong identity. Large AlApana based on such rAga-s will thus be of little consequence due to lack of powerful melodic material.

We are thus situated between two classes of rAga-s. On the extreme left we have rAga-s affording very little freedom due to melodic movement being restricted to prescribed sañcAra-s only. On the extreme right we have rAga-s that afford total freedom. It is the classes of rAga-s that come in between that are suitable for elaborate AlApana-s. We may able to speak of about three classes of rAga-s in between.

- 1) In this class, consisting of rAga-s like ritigauLa, Anandabhairavi, yadukula-kAmbhOji, aThANA, SahANA, sAranga, sAVeri, dhanyAsi, bilahari, kEdAragaula, mukhAri, nATakuriñji, bEgaDa and pUrvikalyANi we have greater restriction due to the need to conform to prescribed sañcAra-s. However these rAga-s afford a little freedom too for innovative svara combinations.
- 2) rAga-s like, bhairavi, kAmbhOji, SankarAbharaNa and tODi come in this class. These are endowed with sañcAra-s that give powerful identity to the rAga while at the same time there is enough scope for weaving fresh svara combinations and alamkAra-s. This class of rAga-s has a well balanced melodic potential.
- 3) In rAga-s like kharaharapriya, mOhana, shaNmukhapriya, simhEndramadhyamam, harikAmbhOji and madhyamAvati there is greater freedom and less restriction.

tAna or madhyamakAla :

Usually when an elaborate AlApana is taken as a prelude to a pallavi it must be followed by tAnam or madhyama kAla. vaiNika-s play tAnam even when the AlApana precedes a krti. And they may also play tAnam for more than one rAga in a concert performance.

The word tAnam has been used in the history music theory in many different senses. Here tAna refers to a melodic structure which is built up choosing one or two or three notes at a time and exploring all the possible combinations out of them. Then we go on adding one note after the other. This aspects of rendering is characterised by madhyama-kAla or medium tempo. Hence the name madhyama-kAla for this branch of manodharma exposition.

In this form we have rhythmically organised melodic patterns expressed through meaningless syllables, like a, nam, ta, tOm etc. which are either sung or played on instruments. Like the AlApana it also starts from the mandra-sthAna and is built up in stages, reaching upto the tAra-sthAna region and then coming down and finally halting on the madhyasthAna-shaDja. The amSa svara-s and other important svarā-s are made halting platforms for gradually building the melodic structure of tAnam. madhyama-kAla or tAna rendering has a definite perceptible rhythm but is not measured by tAla.

The rhythmic patterns exhibit a four-four structure. But variety is brought in through the introduction of patterns of 3, 5, 7, etc. and combinations of these. The four, three and other patterns may have all short or all long or a mixture of short and long syllables. Sometimes the arrangement of short and long is dictated by the requirements of the rAga too. The pattern of a rhythm is made perceptible by accenting the first syllable of the pattern. The commencing phrase in each stage has a characteristic pattern. The example given below would illustrate these points.

rAga - tODi

{ 1-hrasva or short duration; s-dīrgha or long duration }

svara-s	: s	n	s	,	-	r	r	s	,	-	s	n	s	,		
tAnam syll.	: ta	a	a	.	-	nam	m	ta	.	-	ta	a	a	.		
rhythm	: l	l	s	.	-	l	l	s	.	-	l	l	s	.		
r	s	.	s	n	s	.	-	r	r	s	.	-	s	n	s	
nam m	ta	.	ta	a	a	.	-	nam m	ta	.	ta	a	a	.		
l	l	s	.	l	l	l	.	-	l	l	l	.	-	l	l	l

r	r	s	-	s	n	d	-	p	d	p	d	n	-
nam	m	ta	-	ta	a	a	-	nam	m	nam	m	ta	-
1	1	1	-	1	1	1	-	1	1	1	1	1	-

d	n	d	n	s - n	s	n	s	r -	
nam	m	nam	m	ta-	nam	m	nam	m	ta-
1	1	1	1	1 -	1	1	1	1	1 -

s	r	g	,	r	e	n	-	n	s	r	,	s	n	d	-				
a	a	a	.	n	a	m	t	a	-	a	a	a	.	n	a	m	t	a	-
l	l	s		l	l	l	-	l	l	s		l	l	l	-				

d	n	s	n	d	p	m - d	n	s - d	n	s -
a	a	a	a	nam	m	ta - nam	m	ta - nam	m	ta -
l	l	l	l	l	l	l - l	l	l - l	l	l -

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d      n      s - d      n      s      r      s - r,,,,,,,,,,,,,,,,s,,,,,!
nam m      ta- a      .      nam m      ta- nam.....ta.....!
1      1      1 - s      1      1      1 - s      1

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We must bear one point in our mind. That is, even though the rhythmic element is very pronounced in tAnam, the form is still primarily melodic and should be rich in rAga material. However the way the rAga is expressed in a tAnam sounds very different from that heard in AlApana and niraval. For instance, long kArvai-s or vowel extensions without pronounced rhythmic stresses are absent in tAnam. And vilambakAla kampita gamaka-s are not possible in tAnam since tAnam is primarily madhyama-kAla based. Any attempt to introduce them will rob tAnam of its basic character.

Pallavi theme

The pallavi theme consists of two divisions-prathamAnga and dvitIyAnga. The dividing point is called pada garbham. At this point there is a pause or visranti. Usually in pallavi set in Adi or khaNDa-jAti tripuTa tAla, miSra-tripuTa the padagarbham coincides with the beat (ghAta) of the first drutam. Here it must be remembered that the pada-garbham or arudi may conveniently be located as to fall on any beat in accordance with the starting point or the graha of pallavi. The notation of a pallavi is given below as an example.

pallavi

rAga : bhairavi
mElA : 20

tAla : Adi- 2 kaLai

| 4

• • • • •
s r | s s | n d p d | m p d n |
• • • • •
ku ma ra . gu . ru . pa ra . gu ha .

0

0

• • • • •
s : : : | : : : r | s : : r | n d p p ||
nE : : : : : vaL Li . : ma . NA . La

d n
nE .

Normally a pallavi should be sung to a tAla in 4-kaLai. However in the initial stages pallavi-s set in 2-kaLai tAla-s are learnt and performed to gain experience and confidence.

The sAhitya of a pallavi is composed of meaningful words, though it might contain some non-sensical syllables like the jati syllable. The meaning should be purely devotional. e.g.

- parimaLaraNgapate - mAm pAhI
- unadu pAdma tuNaiyE - OrArumuganE guhanE

Sometimes the sAhitya may contain only names of gods without the presence of verbs, wherein the verb is understood.

- dEvaseNApate - dayAnidhE
- dASarathE karuNa - payOnidhE
- hare rAma gOVinda murARE - mukunda Saure murahara

In the last and earlier centuries pallavi-s expressive of humour and secular theme were also occasionally composed

for the entertainment of kings and nobles. But such pallavi-s are out of place in serious music performances.

Pallavi-s set in naDai-s other than caturaSra and pallavi-s set in two tAla-s and pallavi-s set in two or more rAgas are also met with. But those are intended only for musicians who have had considerable experience in performing.

Stages of exposition of pallavi theme :

The pallavi theme is sung a few times to project clearly its structure. A few saNgati-s are also rendered. Normally three stages are seen in the exposition of the pallavi theme. They are -

- a) Rendering the pallavi theme in different speeds.
- b) Rendering niraval of the pallavi theme.
- c) Rendering kalpanasvaram for the pallavi theme.

In music concerts usually niraval is done first while kalpanasvaram comes at the end. Rendering the theme in different speeds is strictly not manOdharma and is not rendered by all musicians. Further merely rendering the theme in different speeds does not serve any melodic purpose unless the niraval and kalpanasvaram are also performed for each of the different speeds in which the theme is rendered. However rendering the theme in different speeds is certainly a display of the skill of and control over kAla-pramANa that a musician possesses.

niraval and kalpanasvaram are however indispensable stages of pallavi exposition.

Rendering of the theme in different speeds : triKAlam / anulOmam

This involves rendering the theme in higher speeds with the tAla being rendered at a constant speed. This is referred to as triKAlam or anulOmam.

The actual operation involved is that the duration of each syllable or the unit of rhythm is halved or quartered. That is, in the prathama-kAlam if there are four akshara-s in a mAtRā of the tAla, then in the dvitiya-kAlam, the time taken by each akshara is halved and hence 8 akshara-s are accommodated in one mAtRā of the tAla. In the tritiya-kAlam there would be 16 akshara-s in one mAtRā.

When the theme itself is in 2-kalai tAla and is rendered in a medium speed, doubling the speed is possible, but not quadrupling. Hence the theme is rendered first in

half its original speed. That is, first it is sung in the lower speed (half speed), taken back to the normal speed and then sung in double the speed. When the theme is sung in half the speed, the pallavi of one Avarta duration will take two Avarta-s for completion.

Sometimes in addition to doubling, the theme is rendered in the tisa-naDai also as we have seen in the case of sapta-tAla alamkAra-s and the varNam in the practical.

When the theme of the pallavi has a graha or eDuppu other than sama-eDuppu then three ways of rendering triKAla or anulOmam are seen. We shall try to understand this aspect now.

There are two important places in a pallavi theme set in a tAla.

a) First is the graha or eDuppu. That is, the time of commencement of the theme in relation to the time of commencement of the tAla Avarta. In the example given above, namely, "kumara gurupara", the theme has an anAgata eDuppu.

b) The second is the "arudi". That is, the theme has a very characteristic emphasis in the mid point of the tAla-Avarta called the 'arudi', where a heavy accent in the melodic line occurs and it coincides with the "taTTu" of the second anga.

The three ways of successive doubling of the speed of the theme are related to the graha and the arudi. (As mentioned earlier, in cases where the eDuppu of the theme and that of the tAla coincide, that is, the commencement is sama-eDuppu then there would be no question of three methods but only method is there.)

a. In the first method, the second speed or dvitiya-kAlam commences from the starting point of the theme. When the pallavi theme starts with an anAgata-graha, then the doubling starts from that point in the tAla-Avarta from which the theme starts. e.g., after $\frac{1}{2}$ -mAtra from the start of the tAla-Avarta in the pallavi "kumara gurupara".

b. In the second method the second speed or dvitiya-kAlam commences from the starting point of the tAla-Avarta, that is, from the syllable "nE" (in 'maNALanE') which coincides with the starting point of the tAla-Avarta. In other words, the duration of $\frac{1}{2}$ -mAtra which normally elapses before the theme starts, will be reduced to $\frac{1}{4}$ -mAtra. And the eDuppu position of the syllable "ku" (of 'kumara') will shift to $\frac{1}{4}$ -mAtra anAgata.

c. In this third method, the doubling starts from the point of arudi, that is, from the syllable "nE" (in 'guhanE')

which coincides with the taTTu of the second anga, which is druta.

In the three methods of trikAlam we notice the following points.

- 1) In the first method the importance of arudi is not maintained. That is, arudi of the pallavi theme will not coincide with any kriyA of the tAla either during dvitIya-kAlam or during the trtIya-kAlam.
- 2) In the second method the arudi always coincides with one kriyA or the other of the tAla.
- 3) The position of arudi will always be maintained as it exists in the original form of the pallavi theme, that is, coinciding with the taTTu of the first drutam.

Examples of how trikAlam is done according to the three methods are given at the end of this lesson. It is not necessary for the students of B.A. to go into this such a detail. However those who are interested in understanding this further may go through the examples.

The process of doubling, halving or rendering the original theme in a naDai of three or even five requires great skill. This is because the arrangement of the syllables of the text in the melodic line with reference to the accents of the tAla kriyA-s gets modified when speed variations are brought about. It requires a great amount of practice to achieve smoothness in executing these rhythmic exercises.

anulOma, pratilOma and vilOma :

In the context of trikAlam it is necessary to familiarise ourselves with a few technical terms used. These are anulOma, pratiloma and vilOma.

anulOma -: This term is used in the same sense as the term "trikAlam" is. While trikAlam is commonly used to refer to speed variation in sarali, alamkAram-s and varNam as well, the term anulOma is used only in the context of the pallavi theme.

Thus anulOma consists in keeping the tAla constant and singing the pallavi in the first, second and third degrees of speed. Consequently the pallavi will be heard once in prathamakAla, twice in dvitIyakAla and four times in trtIya-kAla within the original time span of the pallavi theme.

pratiloMa - Just as in the anulOma we keep tAla constant and sing the pallavi in 1, 2, 3, kAlam-s, in the same way in pratiloMa the pallavi is kept constant and the tAla is taken in prathama, dvitIya, trtIya kAlam-s and in the reverse order back to pratham-kAlam. This is thus the converse of the anulOma.

In pratiloMam too there are two methods of rendering, in the cases where the pallavi-s do not have sama-eDuppu. Those interested in seeing the examples may consult them at the end of this lesson.

vilOma : pratiloma is interpreted in another manner. A catuskala (4-kalai) pallavi is taken and after singing the anulOma, i.e. after rendering the pallavi in pratham, dvitIya and trtIya kAlam-s, the tAla is reckoned constant in ekakala and the pallavi theme is rendered as in eka, dvikala, catuskala. This is also taken as pratiloma by some. But some musicians refer to it as vilOma.

niraval

As mentioned earlier, niraval is manOdharma which is built upon the base of a kalpita composition. The compositions should normally be the pallavi theme of "AlApana-tAnam-pallavi". niraval-s are also done for themes selected from krti-s. Since krti-s are not composed with an aim to provide a theme suitable for niraval, one has to carefully select the theme from a krti.

niraval requires taking the basic melodic theme and rendering it in different melodic shapes. Though this description might make niraval sound similar to 'sangati', the two are different and operate differently also. 'sangati' has logically develop step by step from the basic melodic arrangement of the theme. In niraval the first variation itself might alter the melodic arrangement or pattern of the theme.

The melodic variation should start, firstly, with filling the gaps or 'kArvai' between the syllables of the sAhitya with melodic material from the rAga. Decorating patterns or alamkAra-s may also be introduced. While filling the spaces care should be taken not to displace a syllable from its original position in the tAla framework. In other words the duration between the syllables should not be changed or altered.

The niraval could start from the svara on which the arudi or padagarbham (point of emphasis) of the pallavi is

or from the eduppu svara of the pallavi. The melodic course that the niraval is take would depend on this svara.

a) If the eDuppu svara or the arudi svara is in the madhya-sthAyi below pancama, the melodic variation of niraval could cover the lower-madhyasthAna and upper-mandra-sthAna regions. It could then proceed in an ascending direction and go on to madhya-sthAna and to tAra-sthAna.

For instance, the pallavi of the krti "nARayaNa divya nAmam" in mOhanam starts on the svara pañcama and the melodic movement in the first Avarta is in the region below dhaivata. Now if niraval were to be rendered for this Avarta then the melodic variation could cover the region below madhya-pañcama descending upto mandra-pañcama and then proceed to the higher region.

b) If the eDuppu svara or the arudi svara is in the region above madhya-pañcama then the melodic variation could start with the region above pañcama and proceed to tAra-sthAyi. It could then descend and cover the mandra region.

For instance, in the krti "tAmadamEn svAmi" in the rAga tODi, the anupallavi "bhUmi maNavALanum" starts on nishAda and the melodic movement of the first Avarta is mainly in the region above pañcama in the madhya-sthAyi. Now if niraval were to be rendered for this Avarta then the melodic variation could cover the region above madhya-pañcama and then ascend to tAra-region and later move towards the lower madhya and mandra regions.

It is difficult to prescribe a very precise rule with regard to the methodology of developing the niraval with regard to the commencement and subsequent course it should take. It depends completely on the way the theme taken up is melodically structured.

The process of building the niraval is done in stages and by moving from one region to another. Each stage or round of niraval will progressively increase in duration. If the first round is of half-an-Avarta, then the second one may be of 1½ Avarta and the subsequent ones of 3, 4 and more Avarta-s. After each round of rendering melodic variations one must return to the basic theme.

niraval is rendered in two speeds. It is first taken up in prathama-kAla first. In this speed the melodic variation is made covering the different sthAyi-s periodically returning to the basic theme. After the niraval in first speed is over then the variation in second kAla is taken up. In the niraval in prathama-kAla melodic variation for a fairly long stretch of duration could be accomplished with fewer svara-s while in dvitIya-kAla relatively more number

of svara-s will have to come into play. In the second speed niraval sometimes laya-complexities are also introduced.

kalpana-svaram:

kalpana-svaram or svara-kalpana or merely svaram denotes singing of the sargam or the svara syllables sa, ri, ga etc. pertaining to the rAga in which the pallavi is set. The sargam syllables must be combined in such a way that they express the rAga sancAra-s and through interspersing of alamkAra svara-s like jaNTa-svaram-s, melodic structures should be woven. The melodic structures are to be rendered to the theme of the pallavi or a theme from a krti. In other words after the niraval is rendered to the theme, the melodic structures made of svara-s and one should return to the basic theme.

The theme is sung upto the arudi portion or upto a suitable place earlier than that. Then a passage of svaras, is rendered till the place of the eDuppu of the theme is reached. One can render svaras for a duration on more Avarta of a multiple number of avartas before taking up the theme.

For instance, after performing niraval to "bhUmi maNavALanum" from the krti "tAmadamEn svAmi" in tODi, the svaram-s should be rendered. svara passage commences after the words "maNavALanum". Or as in the case of the pallavi notated above, the svaram-s would commence after the arudi "guhanE".

As in the in case of niraval, many rounds of svara-structures should be rendered and in two speeds. The first round could be for a duration of just quarter of an Avarta, with the subsequent rounds increasing in duration. After each round one should return to the basic theme, as for instance, "bhUmi maNavALanum".

The svaram-s should be sung in such a way that the melodic line thus woven should be expressive of the rAga. In this aspect, practice of rendering tAnavarNa-s and svarajati-s will provide good training for svarakalpana performance.

In each round of svara the aim must be to weave a melodically complete picture within the duration of that round. Svaras must be combined to form phrases conforming to the raga. The phrases must in turn be arranged in a sequence to form a full melodic structure.

In some rounds before coming back to the eduppu some times one may employ a muktAippu or makuTam. makuTam means

literally 'a crown'. In other words the makuTam in svaram will give a crowning conclusion to an elaborate svaram-structure. makuTam can be of many kinds. The common type is the one where a particular pattern is repeated thrice. e.g.,

g r s d p - r s d p g - p g r s r

makuTam-s of the above kind have been illustrated in the practical lessons of this year's course.

One must understand that a makuTam crowns a particular svaram-structure and hence the makuTam must match the melodic idea of the svaram passage preceding it. So the makuTam-s must not be employed indiscriminately but in tune with melodic idea of the svaram-s woven.

The svaram on which a round concludes, that is, succeeding which the eDuppu is taken, is usually the svaram below the one with which the eDuppu commences. It could also be one above that. It could also be some other svaram with which the eDuppu svaram has a melodic relationship.

The three alternatives are illustrated below.

rAga -- hindOlam tAla -- Adi
krti-- "sAmaja"

s , mg s n d n n	s , , , , , , ,	
sA . ma ja va ra ga ma	na	
1)		m g s n (sAmaja)
2)		s n d m g (sAmaja)
3) - do -	- do - g	m n d m (sAmaja)

Appendix

trikAlam

* Examples of the three methods of trikAlam are given below. The Examples A, B and C respectively. In the examples the three kAlam-s along with tisra-naDai are shown.

EXAMPLE - A

pallavi

rAga : bhairavi

tAla : Adi- 4 kaLai

mElai : 20

prathama-kAlam

4	|	|	|	1	|	|	|
T	.	s	r	s	.	s	.
.	*	ku	ma	ra	.	gu	.
2	|	|	|	3	|	|	|
n	d	p	d	m	p	d	n
ru	.	pa	ra	.	gu	ha	.
0	|	|	|	V	|	|	|
T	.	.	.	.	.	.	r
s	.	.	.	.	.	.	vaL
nE	.	.	.	.	.	.	.
0	|	|	|	V	|	|	|
T	.	.	.	.	.	.	.
s	.	.	r	n	d	p	p
Li	.	.	ma	.	NA	.	La

4	|	|	|
T	.	.	.
d	n	*	.
nE	.	.	.

dvitIya-kAlam

4	|	|	|	|	1	|	|	|	|	|	|	|	|	
.	.	*	ku	ma	ra	.	gu	.	ru	.	pa	ra	.	gu
2	|	|	|	|	|	|	3	|	|	|	|	|	|	
1	1	1	1	1	1	1	1	1	1	1	1	1	1	
ha	.	nE	vaL	Li	.	.	ma	.	NA

O
T
1 1 1 1 1 1 1 V 1 1 1 1 1 1
. La nE . * ku ma ra . gu . ru . pa ra . gu

O
T
1 1 1 1 1 1 1 V 1 1 1 1 1 1 1
ha . nE vaL Li . . ma . NA

4
1 1 1 1
. La nE . *

trtiya-kAlam

4
1
. . * ku ma ra . gu . ru . pa ra . gu ha . nE vaLLi .

2 3
1
. ma . NA . La nE . * ku ma ra . gu . ru . pa ra . gu ha . nE vaLLi .

O
T
1
. ma . Na . La nE . * ku ma ra . gu . ru . pa ra . gu ha . nE vaLLi .

O
T
1
. ma . Na . La nE . * ku ma ra . gu . ru . pa ra . gu ha . nE vaLLi .

4
1 1 1 1 1 1 1
. ma . NA . La nE . *

tisra-naDai

4
1
. . * ku ma ra . gu . ru . pa ra . gu ha . nE . . .

2 3
1
. . . vaLLi . . ma . NA . La nE . * ku ma ra . gu . ru . pa ra

O
 T 1
 . gu ha. nE vALLi . . ma . Na. La nE. ku ma
 O
 T 1
 ra . gu. ru . pa ra . gu ha . nE vaLLi. . ma
 4
 T 1 1 1 1 1
 1
 . NA . La nE . *

EXAMPLE - B

In this second method of triKalam the eDuppu is shifted from --
 +½ anAgata to +¼ anAgata

dvitIya-kAlam only

4
 T 1
 . . * ku ma ra . gu . ru . pa ra . gu ha .
 2
 T 1
 nE vaL Li . . . ma . NA . La
 O
 T 1
 nE . . * ku ma ra . gu . ru . pa ra . gu ha .
 O
 T 1
 nE vaL Li . . . ma . NA . La
 4
 T 1
 nE . *

trtiIya-kAlam

4
 T 1
 (nE)*kumara. gu. ru. para. guha. nE. vaLLi.. ma. NA. La
 2
 T 1
 nE.*kumara. gu. ru. para. guha. nE. vaLLi.. ma. NA. La

T
 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |
 nE.*kumara. gu. ru. para. guha. nE. vaLLi.. ma. NA. La

T
 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |
 nE.*kumara. gu. ru. para. guha. nE. vaLLi.. ma. NA. La

4
 1 1 1 1 | 1 1 1 1 |
 nE.*

tisra-naDai

4
 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |
 (nE). *kuma ra . gu . ru. pa ra . gu ha. nE vaL

3
 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |
 Li . . ma . NA. La nE. *ku ma ra . gu. ru . pa ra . gu ha .

T
 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |
 nE vaLLi.. . ma . Na . La nE . ku ma ra. gu .

T
 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |
 ru . para . guha . nE. vaLLi . . ma . NA . La

4
 1 1 1 1 | 1 1 1 1 |
 nE . *

EXAMPLE - C

In this third method of trikAlam starts from arudi -
dvitIya-kAlam

4
 1 1
 s r s
 * ku ma ra gu
 3
 2 d p d m p d n
 ru . . pa ra . . gu ha . .

-> dvitIya-kAlam starts from here

O							V									
T	|		|		|			|		|		|		|		|
l	l	l	l	l	l	l	l	l	l	l	l	l	l	l	l	l
*nE	.	.	.	.	.	.	vAl	Li	.	.	.	ma	.	NA	.	La

O
T
I I I I V I I I I I I
ne . ku ma ra . gu . ru . pa ra . gu ha .

$\frac{1}{4}$														
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
nE	.	.	.	.	.	.	vaL	Li	.	.	ma	.	NA	La

2 3
| | | |
1 1 1 1 1 1 1 1
nE . ku ma ra . gu . ru . pa ra . gu ha .

0
T
1
DE

trtiya-kAlam

-> trtiya-kAla starts from here

O
T

V

*nE. vaLLi. . ma. NA. La nE. kumara. gu. ru. para. guha.

O
T V
1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |
*nE. vaLLi. . ma. NA. La nE. kumara. gu. ru. para. guha.

*nE. vaLLi. . ma. NA. La nE. kumara. gu. ru. para. guha.

2 3
1
*nE. vaLLi. . ma. NA. La nE. kumara. gu. ry. para. guha.

O
T
1 1 1 1
*OE.

tisra-naDai

-> tisra-naDai starts from here

```

0
T
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
*nE . . . . . vALLi . . ma . Na . La nE . ku ma ra . gu .

0
T
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
ru . pa ra . gu ha . *nE . . . . . vaLLi . . ma . NA . La

4
T
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
nE . ku ma ra . gu . ru . pa ra . gu ha . *nE . . . . . vaL

2
T
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
Li . . ma . NA . La nE . * ku ma ra . gu . ru . pa ra . gu ha .

3
T
1 1 1
*nE . .

```

pratiloMa

In the case of pallavi-s which do not have sama-eDuppu there are two methods of rendering pratiloMa.

- In the first instance, as shown in example-A, the dvitIya-kAlam of tAla-rendering starts from the point of commencement of the tAla-Avarta.
- In the second method, shown in example-B, the dvitIya-kAlam of the tAla-rendering starts from the point of commencement of the pallavi theme.

The change from prathama-kAlam to dvitIya-kAlam can be perceived from the reduction in the number of sub-divisions in a mAtra from four to two. In the tritIya-kAlam the sub-division is merely one.

Example - AtAla in prathama-kAlam

$\begin{array}{c} |^4 \\ \text{T} \end{array}$ - - - 1 - - - 2 - - - 3 - - -
 . . *ku ma ra . gu . ru . pa ra . gu ha .
 0 0
 $\begin{array}{c} |^4 \\ \text{T} \end{array}$ - - - V - - - T - - - V - - -
 nE vaL Li . . ma . NA . La
 T -
 nE .

tAla in dvitIya-kAlam

$\begin{array}{c} |^4 \\ \text{T} \end{array}$ - *1 - 2 - 3 - T - V - T - V -
 (nE). *ku ma ra . gu . ru . pa ra . gu ha .
 0 0
 $\begin{array}{c} |^4 \\ \text{T} \end{array}$ - 1 - 2 - 3 - T - V - T - V -
 nE vaL Li . . ma . NA . La

$\begin{array}{c} |^4 \\ \text{T} \end{array}$ -
 nE .

tAla in trtIya-kAlam

$\begin{array}{c} |^4 \\ \text{T} \end{array}$ 1 *2 3 T V T V $\begin{array}{c} |^4 \\ \text{T} \end{array}$ 1 2 3 T V T V
 nE . *ku ma ra . gu . ru . pa ra . gu ha .
 0 0 0 0
 $\begin{array}{c} |^4 \\ \text{T} \end{array}$ 1 2 3 T V T V $\begin{array}{c} |^4 \\ \text{T} \end{array}$ 1 2 3 T V T V
 nE vaLLi . . ma . NA . La

$\begin{array}{c} |^4 \\ \text{T} \end{array}$ 1
 nE .

tAla in dvitIya-kAlam

$\begin{array}{c} |^4 \\ \text{T} \end{array}$ - *1 - 2 - 3 - T - V - T - V -
 nE . *ku ma ra . gu . ru . pa ra . gu ha .
 0 0
 $\begin{array}{c} |^4 \\ \text{T} \end{array}$ - 1 - 2 - 3 - T - V - T - V -
 nE vaL Li . . ma . NA . La

$\begin{array}{c} |^4 \\ \text{T} \end{array}$ -
 nE .

tAla in prathama-kAlam

⁴
 T - - - 1 - - - 2 - - - 3 - - -
 nE . *ku ma ra . gu . ru . pa ra . gu ha .
 0
 T - - - V - - - T - - - V - - -
 nE vaL Li . . ma . NA . La
 T -
 nE .

Example - BtAla in prathama-kAlam

⁴
 T - - - 1 - - - 2 - - - 3 - - -
 . . *ku ma ra . gu . ru . pa ra . gu ha .
 0
 T - - - V - - - T - - - V - - -
 nE vaL Li . . ma . NA . La .
 T -
 nE .

tAla in dvitiya-kAlam

->starts here

⁴
 T - * - 1 - 2 - 3 - T - V 0 T - V -
 . . *ku ma ra . gu . ru . pa ra . gu ha . nE
⁴
 T - 1 - 2 - 3 - T - V - 0 T - V -
 vaL Li . . ma . NA . La nE

tAla in trtiya-kAlam

->starts here

⁴
 T *1 2 3 T V T V ⁴ 1 2 3 0 0
 . *ku ma ra . gu . ru . pa ra . gu ha . nE
⁴
 T 1 2 3 T V T V ⁴ 1 2 3 0 0
 vaL Li . . ma . NA . La nE

tAla in dvitIya-kAlam

->starts here

| 4					0			0
+	-	*- 1	- 2	- 3	- T	- V	- T	- V -
.	.	*ku	ma	ra .	gu .	ru .	pa ra	. gu ha . nE

| 4					0			0
+	-	1	- 2	- 3	- T	- V	- T	- V -
.	.	.	.	.	vaL Li .	.	ma .	NA . La nE

| 4
+

tAla in prathama-kAlam

| 4								
+	-	-	- 1	-	- 2	-	- 3	-
.	.	*ku	ma	ra .	gu .	ru .	pa ra	. gu ha .

0					0			
T	-	-	- V	-	- T	-	- V	-
nE	.	.	.	.	vaL Li .	.	ma .	NA . La

T	-
nE	.

LESSON No. 3

lakshaNa of rAgas

1. kAmbhOji 2. tODi 3. shaNmukhapriya
4. SrIranjani 5. Anandabhairavi 6. sAvEri

1 kAmbhOji

Called also as kAmbOdi, kAmbhOji is a sampUrNa rAg having all the seven svara-s.

It is a janya of 28th. mEla harikAmbhOji. In other words, the svara-s figuring in it are shaDja, catuhSruti-rshabha, anatara-gAndhAra, Suddha-madhyama, pañcama, catuhSruti-dhaivata, kaiSiki-nishAda and kAkali-nishAda.

It is a bhAshAnga rAg. kAkali-nishAda is the anya svāra.

ArOha-avarOha :

sa ri gu ma pa dhi SA - SA ni dhi pa ma gu ri sa

graha-svara :

sa, pa, tAra-sa, mandra-dha and ma are the svara-s on which the songs are seen to commence.

amSa-svara :

amSa-svara-s are ga, ma, dha and ni.

nyAsa-svara :

ga, ma, pa and dha are nyAsa svara-s.

Behaviour of svara-s :

ri, ma and ni are mostly rendered with kampita. In the ascending phrases 'dha' has a long shake. In the descending phrases because of the presence of 'ni', dhaivata is rendered plain, devoid of any shake. gAndhAra is always rendered plain.

sañcAra :

daTu svāra prayOga-s like

r p m g s, r m g s, p d g r s - figure in this rAg.

The anya-svara figures only in the phrase - "s n p d s", whether it occurs in the madhya-sthAyi or in the tAra-sthAyi.

m g p d, s, - d r s n d p, - p, d m m g g, p d, -

d s r g m g r s - s d r s g r s n d p, - p d n d m p d p p d m

m g g , p , d , g r s , - s n p , d , s ,

-g r s n d p m g - m g r s n p d , s ,

Compositions :

gita	mandaradhara rE bhuvanatraya	Adi dhruva	- paidALA gurumUrti SAstri
varNa	taruNi inta calamu sarasijanAbha	Adi aTa Adi	fiddle ponnusvAmi pallavi gOpAlayyar vaDivElu/svAti tirunAL
krti.	O raNgaSayi evarimATa mA jAnaki SrI raghuvarapramEya SrI subrahmaNyAya kASI viSvESvarO dEvi nI pada koniyaDina nA pai tiruvaDi caraNam mari mari ninne mAnava KANAmal VINile	Adi -do- -do- -do- rUpaka aTa Adi Adi Adi Adi jhampa	tyAgarAja -do- -do- -do- muttusvAmi dIk. -do- SyAmA SAstri vINai kuppayyar gOpAlakrshNa bhArati maisUru vASudEvAcAr muttuttANDavar
padam	yAlaNE vAnipai ivan yArO (azhagar kuravañji)	tripuTa Adi	kshEtrajñA kavikuñjara bhArati
jAvaLi	Emi mAyamu	rUpaka	paTTabhirAmayya

2. tODi

tODi is the 8th. mElakartA rAgA. In other words, the svara-s occuring in this rAgA are - shaDja, Suddha-rshabha, sAdhAraNa-gAndhAra, Suddha-madhyama, pañcama, Suddha-dhaivata and kaiSika-nishAda.

ArOha-avarOha :

sa ra gi ma pa dha ni SA - SA ni dha pa ma gi ra sa

graha-svara :

Compositions start on the svara-s dha, tArA-sa, ga, pa, and ni.

amSa-svara :

ga, ma and pa are amSa svara-s

nyAsa-svara :

ri, dha, ga and ma are seen to occur as ending or halting svara-s in AlApana.

Behaviour of svara-s :

Except the madhyama all the other svara-s are sung with gamaka. Subtle graces and gamaka-s find place in this rAga especially in gAndhAra and nishAda. Sometimes the shake in these svara-s is large also. The shake in ga and ni bestow a typical character to the rAga. ri and dha are shaken but in a limited way.

sañcAra :

The following prayOga-s are seen to be frequently used in this rAga.

jaNTa svara prayOga-s like 'gg mm dd', 'mm dd nn';

dATu svara prayOga-s such as 'nṅr nṅn dnd, gmḡd, gndm ;

pañcama and shaDja-varja prayOga-s like - g m d n -

n r n d m , g m d m g r n --

Along with "s n d ," phrases like "s d ," and "r s d ," are also sung.

g~, m p , - d n~, s , - s , r n d~, - d g , r s n d~, -
d n , d m g r - g n d , p , dpppm g , r s r g m g , r -
s n g r s n d , n~ - s

Compositions :

gItam	ArE rE	tripuTa	rAmAmAtyar
varNam	ErA nApai	Adi	kottavAsal
	kanakAngi	aTa	vEnkatarAmayyar
padavarNam	rUpamu jUci	Adi	pallavi gOpAlayyar
svarajati	rAvE himagiri	Adi	rAmasvAmi dIkshitar
			SyAmA SAstri
krti	amba nAdu vinnapamu	Adi	pallavi gOpAlayyar
	koluvamaregada	Adi	tyAgarAja
	Emi jEsitE	miSrAcApu	-do-
	kaddanu vAriki	Adi	-do-

cEsinadella	Adi	-do-
tappi bratiki	rUpaka	-do-
Emi jEsitE	miSracApu	-do-
kamalAmbike	tisra-Eka	muttu. dikshitar
(kamalAmbA navAraNa	kIrtana)	
ninne namminAnu	miSracApu	SyAma SAstri
amba nannu brOvave	Adi	Anai ayya
SrI venkaTESvaram	rUpaka	rAmanAthapuram
		SrInivAsa ayyangAr
Ananda naTESa	rUpaka	rAmasvAmi Sivan
taNigaivaLar	khaN.cApu	pApanASam Sivan
tAmadamEn svAmi	Adi	-do-
kArtikEya	Adi	-do-
tAYe yaSOda	Adi	UttukkADu vEnkaTa-
		subbayyar

3. shaNmukhapriya

shaNmukhapriya is the 56th. mElakartA rAga. In other words, the svara-s occurring in this rAga are - shaDja, catuhSruti-rshabha, sAdhAraNa-gAndhAra, prati-madhyama, pañcama, Suddha-dhaivata and kaiSika-nishAda.

ArOha-avarOha.:

sa ri gi mi pa dha ni SA - SA ni dha pa mi gi ri sa

graha-svara :

Compositions start on the svara-s pa and tAra-sa.

amSa-svara :

ri and pa are the amSa svara-s

nyAsa-svara :

ri and dha are the halting svara-s in the rAga AlApana.

Behaviour of svara-s :

ri always occurs plain. madhyama is always rendered with slight shake. It will not occur as a dirgha svara unless it is the ending svara of a phrase in which case it will be rendered with a shake in conjunction with pañcama.

In the ascending phrases gAndhAra will be rendered with a shake but will very close to rshabha. In avarOhaNa phrases ga will descend from madhyama with a jAru-gamaka.

In the phrase " s d ,", dhaivata will smoothly descend from nishAda reflecting a khaNDippu gamaka.

dha and ni are rendered sometimes plain and sometimes with a shake depending on the phrase of which they are a part.

sañcAra :

p m\g , r , s , - s n g g r s d , - p d n s r , -

g~, m~, p d n~, d p m - p d n n - s , , , - d g~, r s n , d

p m - p s n~ d p m - n d p m g~, r - s n d~, n , s , -

Compositions :

varNam	OmKara praNava Adi	m.bAlamuralIkshNa
krti	bhava sAgaram Adi	gOpAlakshNa bhArati
	marivere Adi	paTTaNam subrahmaNyayyar
	SaravaNa Adi	pApanASam Sivan
	vallI nAyaka Adi	muttayya bhAgavatar

Following krti-s of muttusvAmi dikshitar are actually in the rAga cAmaram which corresponds to shaNmukhapriya.

mahAsuram rUpaka
siddhivinAyakam rUpaka

4. SrIrañjani

rAga SrIrañjani is a janya of the 22nd mEla, kharaharapriya. It is a shADava rAga consisting in all six svara-s with pañcama being the varja or omitted svara. In other words the svara-s occurring in this rAga are - shaDja, catuhSruti-rshabha, sAdhAraNa-gAndhAra, Suddha-madhyama, catuhSruti-dhaivata, kaiSika-nishAda.

ArOha-avarOha :

sa ri gi ma dhi ni SA - SA ni dhi ma gi ri sa

graha-svara :

ma, dha and tAra-sa are the svara-s on which compositions are seen to commence. A few are seen start on ri and ni also.

amSa-svara :

ri, ma and dha are amSa svara-s.

nyAsa-svara :

All the svara-s can function as nyAsa.

Behaviour of svara-s :

The three svara-s ri, ma and dha always occur plain. gAndhara and nishAda are rendered with kampita gamaka.

sañcAra-s :

The phrase "m g r g m" occurs. But while descending to shaDja, the phrase "m r g , r , s ," is common and rAga-rañjaka than "m g r s".

d n d m , - m g g r s , - d n s r g ~ , - m d n d , -
m n , d , - d n ~ , s , - d n g r - m g r s n d - m d n s n ~ , -
d m g r g ~ - m g r , g m , - n d m r g , r , s ,
- r s n d n ~ , s -

Compositions :

krti-s	brOcEvArevarE	Adi	tyAgarAja
	mArubalka	-do-	-do-
	soga suga	rUpaka	-do-
	bhuvini dAsuDani	-do-	-do-
	sari evvarE	-do-	-do-
	SrI dumdurge	khaNDa-Eka	muttusvAmi dIkshitar
	brOcuTaku	Adi	karUr dakshiNamUrTi
	gajavadana	Adi	pApanASam Sivan
	ini oru gaNam	rUpaka	-do-

5 Anandabhairavi

Anandabhairavi is a janya of 22nd mEla kharaharapriya. It is a sampUrNa rAga, in that, it takes all the seven svara-s.

The svara-s occuring in it are - shaDja, catuhSruti-rshabha, sAdhAraNa-gAndhAra, antara-gAndhAra, Suddha-madhyama, pañcama, Suddha-dhaivata, catuhSruti-dhaivata, kaiSiki-nishAda and kAkali-nishada.

From the above list of svara-s figuring in this rAga it is clear that this rAga is a bhAshAnga-rAga. antara-gAndhAra, Suddha-dhaivata and kAkali-nishAda are anya-svara-s. Earlier days, catuhSruti-dhaivata used to be regarded as the anya-svara and hence this rAga was classified under 20th mEla. However in recent times the use of catuhSruti-dhaivata is greater in comparison with that of Suddha-dhaivata. Normally compositions and even manOdharma forms are seen to be rendered without antara-gAndhAra and kAkali-nishAda being included. In the same way the presence of Suddha-dhaivata too does not seem all that unavoidable.

ArOha-avarOha :

sa gi ri gi ma pa dhi pa SA - SA ni dhi pa ma gi ri sa

ArOhaNa alone is vakra and is dvisvara-vakra.

graha-svara :

On sa and pa songs are seen to commence normally.

amSa-svara :

ga and ni are important amSa svara-s

nyAsa-svara :

pa and ga are nyAsa svara-s

Behaviour of svara-s :

rshabha has an alpatva character or is a weak svara in this rAga.

In the phrase 'p d p s', the svara movement of 'dha' extends upto nishAda.

Normally madhyama will be rendered plain. In the phrase

"p m̃, p g r̃ s" madhyama will oscillate upto pañcama.

Suddha-dhaivata occurs with a slight shake.

catuhSruti-dha occurs mostly as a short svara. Occasionally it is dīrgha as in the case 'd, n\p' where ni is resting for the most part on dha.

In the descending phrase "n d p", dha is rendered in such a way that the phrase tends to sounds as "n n p",.

sañcAra-s :

sañcAra-s like "s g g m", "p n s", "p, n p" commonly occur.

"n n s s g g m", "p, dn d n p m", occur occasionally.

There are no sañcAra-s below mandrasthAyi-nishAda.

Other sañcAra-s are -

n, p, - p n n p, m\g, r g̃ - g, m, p, ^m, ^g, r,
r g, r s, - ñ, , , n s g r g̃, , , - g m p d p s -
s g r n, s, n d p, - m g m p, m g r g̃, - p m g r
r g, r s, - n n s s g g m m p, m g r g̃, p m g r s, -

Compositions :

gItam	kamalasulOcana	Adi	
svarajati	rAveME	Adi	SObhanAdri
varNam	sAMini rammanave	aTa	SyAmA SAstri
krti	amba nI carNamu	Adi	rAmasvAmi dIk.
	O jagadamba	Adi	SyAmA SAstri
	himAcalatanaya	miSraEka	-do-
	marivErE	miSRacApu	-do-
	(navaratnamAlika)		
	niKE teliyaka	Adi	tyAgarAja
	tyAgarAja	rUpaka	muttusvAmi dIk
	yOGavaibhavam		
	mAnasaguruguha	tisraEka	
	AnandESvarENa	misraEka	-do-
	kamalAMBA samrakshatu	m.eka	-do-
	kanikaramu	rupaka	vINA kuppayyar
	singAra vElavan	Adi	pApanASam Sivan
padam	mañci dinam	tripuTa	kshEtrajña

6. sAvEri

sAvEri is the janya of the 15th mela Mayamalavagaula. It is a sampUrNa rAGa, i.e. it contains all the seven svara-s. In other words the svara-s occuring in this rAGa are - shaDja, Suddha-rshabha antara-gAndhAra, Suddha-madhyama, pañcama, Suddha-dhaivata and kAkali nishAda.

ArOha-avarOha :

sa ra ma pa dha SA - SA nu dha pa ma gu ra sa

graha-svara :

sa, dha, pa and tAra-sa are the graha svara-s.

amSa-svara :

ri and dha are the amSa svara-s.

nyAsa-svara :

ri, pa and dha are important nyAsa svara-s.

Behaviour of svara-s :

nishAda will not occur as a dIrgha svara. It will also not occur plain.

rshabha will also be rendered in a kampita manner and in contact with shaDja.

Similarly dha too will be shaken in contact with pañcama.

madhyama is shaken sometimes between pa and ma and also with the shake originating in pañcama and is very

characteristic of this rAGa.

madhyama is also rendered plain. In the ascending phrase "s r m p d p", ma is rendered with a nokku gamaka.

Although gAndhAra is varja in ArohaNa, in avarOhaNa it occurs as a dīrgha svara with a shake.

In the phrase "s r g r s", gAndhAra occurs as a hrasva svara and also with a slightly reduced pitch. That is the extent of the phrase is practically upto sAdhAraNa-gAndhAra only.

Similarly ni too sounds flattened in phrases like "p , d n d m g r" and "p , , d n p d ,".

sañcAra-s :

pa-varja phrases like "p , d n d m g r" and "p d m , g r" occur.

"p , , d n p d , " is a characteristic sañcAra.

Other sañcAra-s are -

p m g~, r - s r g s r~ - s n d~ - d s r m g~, r -
s r m p d p , - p , d m g r - m p d p , - d m d s - d s r -
s r p m g~, r s n d , - d m d r~ - s n d m p d n d m g~, r -
s r g , r s n d , s , -

Compositions :

gItam	janakasutA	rUpaka	-----
varNam	sarasUDa	Adi	kottavAsal venkata rAmayyar
krti	daridApulEka	Adi	tyAgarAja
	rAmA bANa	Adi	-do-
	SrI rAjagOpAla	Adi	muttusvAmi dIkshitar
	karikaLabha mukham	rUpaka	-do-
	durusuga	Adi	SyAmA SAstri
	Sankari Samkuru	rUpaka	-do-
	entanErcina	Adi	paTTaNam subrahmaNya ayyar
	etu nammina	Adi	-do-
	SrI kAmakOTi	Adi	maisUru sadASiva rAO
padam	telisenurA	rUpaka	venkatagirivAru
jAvali	mutta vaddura	Adi	cinnayya

LESSON No. 4

lakshaNa of rAga-s

- | | | |
|-----------|-------------------|----------------|
| 1. bEgaDa | 2. kharaharapriya | 3. kedArAgauLa |
| 4. Arabhi | 5. hamsadhvani | 6. nATakuriñji |

1. bEgaDa

It is a janya of the 28th mEla harikAmbhOji. It is a sampUrNa rAga in the sense that all the seven svara-s are present in it. The svara-s present in this rAga are - shaDja, catuhSruti-rshabha, antarA-gandhAra, suddha-madhyama, pañcama, catuhSruti-dhaivata, kaiSika-nishAda and kAkali-nishAda.

Thus we notice that this is a bhAshAnga rAga since both varieties of nishAda occur.

ArOha-avarOha :

sa gu ri gu ma pa dhi pa SA - SA ni dhi pa ma , gu ri sa

In the avarOhaNa it is generally the kaisiki-nishAda that is being sung, and also kaisiki-nishAda is more frequently used. However in earlier times kAkali-nishAda must have dominated over the other variety and hence it used to be classified under the 29th mela dhIra-SankarAbharaNa.

It is an ekAnyasvara-bhAshAnga rAga. The anya svara is kAkali-nishAda.

In the ArOha nishAda is varja.

graha-svara :

graha svara-s are sa, ga, dha and ni.

amSa-svara :

ga, ma and ni are amSa svara-s.

nyAsa-svara :

sa, ga and pa are nyAsa svara-s.

Behaviour of svara-s :

The dhIrga nishAda and madhyama svara-s are very characteristic in this rAga. The extent of kampita for both of these svara-s is large. Since their character is typical of this rAga, these two svara-s have been termed 'bEgaDa madhyama' and 'bEgaDa nishAda'.

Normally the extent of the shake of a svara is greater when it comes in the ArOha movements rather than when it occurs in avarOha movements. But bEgaDa is an exception in which ma and ni rendered with large kampita even during the avarOha movements.

gAgdhAra is always rendered plain. rshabha sometimes has a slight shake and sometimes is also rendered with a nokku gamaka.

dha is rendered with a shake in phrases like 'p d p' and in a plain manner in phrases devoid of shaDja.

The anyasvara kAkali-ni always occurs in conjunction with or close to shaDja. It will never be rendered as a dIrgha svara.

In a phrase "s n d p" if ni is hrasva then it will be kAkali and if it occurs dIrgha then it will be kaiSika-ni.

sañcAra-s :

p d p ṛ - p g ṛ ṣ - g m d ṛ ṇ , d p - p d ṇ , d p -
g m d p ṣ - ṛ ṇ , d p - g m d ṃ , g ṛ - d ṇ ṣ -

are sañcAra-s met with in songs or in AlApana.

The samvAdI prayOga-s :

ṛ ṇ , d p ṃ - d ṃ , g ṛ ṣ and ṇ ṇ , d p ḍ - m ṃ , g ṛ ṣ are frequently used in this rAga.

Other sañcAra-s

ṣ ṇ ḍ p̣ ṣ g̣ ṛ g̣ , - ṃ , d p ṃ p g ṛ , ṣ - g̣ ṛ g̣ , m p d p -
d ṃ , p d ṇ , d p - m p d p ṣ , ṛ ṇ d p - ṣ g̣ ṛ g̣ , -
ṃ g̣ ṛ ṣ - ṇ ṣ g̣ , ṛ , ṣ , - ṛ ṇ d p ṛ , - ṛ g m p d p ṣ , -
ṛ ṇ , d p ṃ , , d ṃ , g ṛ ṣ - ṣ ṇ ḍ p̣ ṣ ṇ ṛ , ṣ ,

Compositions :

varNam	intacalamu maraciTluNDE	Adi aTa	vINai kuppayyar paTTaNam subrahmaNya ayyar
krti	nAdOpAsana nivErAkula nI padapañkaja lOkAvanacatura tyAgarAJaya namaste SRI mAtA	Adi miSrAcApu Adi Adi rUpaka Adi	tyAgarAJa -do- -do- tyAgarAJa muttusvAmi dikshitar -do-

	Sankari nIVe abhimAnamu	rUpaka Adi	subbarAya Sastri paTTaNam subrahmaNya ayyar
	manasuna kaDaikkaN	rUpaka miSracaPu	-do- rAmasvAmi Sivan
padam	adinOmu	tripuTa	kshEtrajña
jAvali	idi nIku	cApu	dharmapuri subbarAayar

2. kharaharapriya

kharaharapriya is the 22nd melakarta rAga. In other words the svara-s occurring in it are -

shaDja, catuhSruti-rshabha, sAdhAraNa-gAndhAra, Suddha-madhyama, pañcama, catuhSruti-dhaivata and kaiSiki-nishAda.

ArOha-avarOha :

sa ri gi ma pa dhi ni SA - SA ni dhi pa ma gi ri sa

graha-svara :

graha svara-s are sa, ri, pa and ni.

amSa-svara :

ri, pa and dha are amSa svaras.

nyAsa-svara :

ri, ma, pa, dha and ni are nyAsa svara-s.

Behaviour of svara-s :

ri and dha are always rendered plain. ga and ni are rendered with a shake. madhyama is rendered mostly in a plain manner though it is shaken occasionally as shown in the example below.

d n , d p m̃, p d n s

sañcAra-s :

phrases like s n n d d p p m - d p p m g r are frequently used in this rAga.

Other sancAra-s are :

n d p , - m g p m g , r , - g̃, r g m p d n d , - p d ñ -

d n g r s , - n d d p p m g r s , - g , r - n , d - g , r

s r n , - n d d p m , - p s n , d p m , - m p n g̃, m g̃, r

g r s n s ,

Compositions :

Pada			
varNam	ramaya i vELa	Adi	tenmaTam narasimhAcAri
krti	rAma ni samAna	rUpaka	tyAgarAja
	cakkanirAja	Adi	-do-
	kOri sEvimpa rArE	Adi	-do-
	(kOVUr paKcaratnam).		
	naDaci naDaci	Adi	-do-
	viDamu sEyavE	Adi	-do-
	pakkala nilabaDi	miSracApu	-do-
	saNkalpamu	Adi	paTTaNam subrahmaNya ayyar
	SrInivAsa tava	rUpaka	pApanASam Sivan

3 kEdArAgauLa

It is a janya of 28th mela harikAmbhOji. It is a sampUrNa rAga in the sense that in all seven svara-s are present in the rAga.

It is an upAnga rAga. The svara-s taken by this rAga are - shaDja, catuhSruti-rshabha, antara-gAndhAra, Suddha-madhyama, catuhSruti-dhaivata and kaiSiki-nishada.

ArOha-avarOha :

sa ri ma pa ni SA - SA ni dhi pa ma gu ri sa

graha-svara :

graha svara-s are sa, ri, ma, pa, & ni.

amSa-svara :

amSa svara-s are ri and pa.

nyAsa-svara :

nyAsa svara-s are ri and pa.

Behaviour of svara-s :

rshabha is rendered dirgha and bestows a characteristic beauty to a melodic structure. It is also rendered with a shake.

In ArOha passages madhyama is rendered with a nokku and is plain in avarOha movements.

In ArOha movements the shake given to nishAda extends upto tAra-shaDja.

dhaivata is rarely rendered a dirgha svara and similarly the gAndhAra too.

sañcAra-s :

p d m - r m g s - r g m g r , g r s , are some interesting sañcAra-s met with in compositions.
Other sañcAra-s are -

r , , , r m p m g r , - r m g r s , n s r ~ , , , - m g s , -

r m p n s , n d p - p n s r ~ , - m g r , g r s , -

p r , s n d p , - m p s , p - d p m g r , - m g g r s -

s n d p n , s

Compositions :

varNam	sAmi dayajUDa	adi	tiruvoRRiyur
	viribONi	jhampa	tyAgayyar rudrapaTNam venkaTarAmayya
krti	tulasibilva	Adi	tyAgarAja
	veNugAnaOluni	Adi	-do-
	nIlakanTham	rUpaka	muttusvAmi dIk.
	nIlOtpalAmbikAyai	Adi	-do-
	abhayAmbAnAyaka	Adi	-do-
	saraguNa pAlimpa	Adi	rAmanAthapuram Srinivasa ayyangAr
	varijanayana	Adi	tyAgarAja
	(prahlada-bhaktivijayam)		
	andarAma saundaryam	Adi	aruNAcala kavirAyar
	(rAmanATakam)		
padam	emandunamma	tripuTa	kshEtrajña
tarangam	mañgalAlaya	Adi	nArAyaNa tIrtha

4. Arabhi

Arabhi is a janya of the 29th mEla dhira-SankarAbharaNam. It is a sampUrNa rAga in that all the seven svara-s figure in it. The svara-s occuring in this rAga are - shaDja, catuhSruti-rshabha, antara-gAndhAra, suddha-madhyama, pañcama, catuhSruti-dhaivata and kAkalinishAda.

ArOha-avarOha :

sa ri ma pa dhi SA - SA nu dhi pa ma gu ri sa

graha-svara :

Compositions begin on ri, pa and dha.

amSa-svara :

ri and pa are amSa svara-s.

nyAsa-svara :

nyAsa svara-s are ri and pa.

Behaviour of svara-s :

In the Arabhi pancaratnam of tyAgarAja (sAdhincene) the nishAda is almost totally omitted.

ga and ni are less frequently rendered svaras and when rendered will not occur as dirgha svara-s. They are rendered very close to ma and tAra-sa respectively.

Hence the phrase "s n d" will sound like "s s d" and "m g r" will sound like "m m r".

ri and dha are rendered with a shake or with a nokku. madhyama is rendered plain in avarOha and either plain or with nokku in ArOha.

sañcAra-s :

It is the third among the five ghana-rAgas.

This rAga is best rendered only with madhyamakAla sañcAra-s.

Many types of svara combinations such as -- "r r m m p p", "r p m p", "r d p d" and

"d r s r d s p d m p" are frequently rendered in this rAga.

This rAga is very much suited for madhyama-kAla or tAna.

Other sañcAra-s :

d , p , - m p , m , g r s r , - r m p d , d - s s d d p p m g

r s r , - r d p d , - d r s r , r - r , r s r m g r s n d

d r r d s s p d d m p p m g r - m p d s d p -

m p d m , g r s r , - r , m , d , r , s n d p m g r -

s n d r d s

Compositions :

gitam	rE rE SrIrAma	tripuTa	
varNam	sarasijamukhi	Adi	pallavi duraisvAmi Ayyar
	Anname	Adi	Tiger varadAcAriyAr
krti	nAdasudhArasam	rUpaka	tyAgarAja
	cAlakalla	Adi	-do-
	jUtAmu rArE	rUpaka	-do-
	sAdincene	Adi	-do-
	(ghana rAga-pancaratna krti)		
	SrI sarasvati	rUpaka	muttusvAmi dIkshitar
	Calulera	tisragati	paTTabhirAmayya

5. hamsadhvani

hamsadhvani is a janya of 29th mela dhIra-SankarAbharaNam. It is an auDuva rAga in the sense that there are only five svara-s in all in this rAga, the varja svara-s being madhyama and dhaivata.

The svara-s occuring in this rAga are - shaDja, catuhSruti-rshabha, antara-gAndhAra, pañcama and kAkali-nishAda.

ArOha-avarOha :

sa ri gu pa nu SA - SA nu pa gu ri sa

graha-svara :

ga, pa and sa are graha svara-s

amSa-svara :

ga and pa are amSa svara-s

nyAsa-svara :

All svara-s are nyAsa in this rAga.

Behaviour of svara-s :

ri and ni are rendered mostly a with shake. ga is to be sing without shake. Occasionally ga is rendered with a shake. But the extent of the shake should not be large, otherwise it would sound like mOhanam

sañcAra-s :

g r g p , - g p n , , - p n s r g , - g r s n p , , -

g g p p n n r r n n p g - r g n r g p g r - s n p g r -

s n p g r - g p n s n p g r - g g p p n n p g r -
 s r g p g r s n p - g n p N - s r s n p n S S -

Compositions :

varNam	jalajAksha	Adi	mAnambuccAvaDi
			venkaTasubbayyar
	pagavAri bOdhana	Adi	paTTaNam subrahmaNya
			ayyar
krti	vAtapi gaNapatim	Adi	muttusvAmi dikshitar
	Sri raghukulamandu	Adi	tyAgarAja
	raghunAyaka	Adi	-do-
	manasugarugadEmO		paTTaNam subrahmaNya
			ayyar
	vinAyaka	Adi	g k rAmakrshNa
			bhAgavatar
	karuNai ceyvAy	Adi	pApanASam Sivan
	gaNgaNapate	rUpaka	muttayya bhAgavatar

6. nATakuriRji

nATakuriRji is a janya of the 28th mela harikAmbhOji. It is a sampUrNa rAga in the sense that there are in all seven svara-s occuring in this rAga. It is sometimes regarded a shADava since pañcama is varja in some traditions.

The svara-s occuring in this rAga are - shaDja, catuhSruti-rshabha, antara-gAndhAra, Suddha-madhyama, pañcama, catuhSruti-dhaivata and kaisiki- nishAda.

Aroha-avarOha :

sa ri gu ma dhi ni SA - SA ni dhi ma gu sa

The above Aroha-avarOha is prescribed even when the rAga takes all the seven svara-s.

There is an Aroha-avarOha as per another tradition.

sa ri gu ma ni dhi ni pa dhi ni SA -

SA ni dhi ma gu ma pa gu ri sa

graha-svara :

The graha svara-s are sa, ma and ni.

amSa-svara :

ma and dha are the amSa svara-s.

nyAsa-svara :

ma, and ni are nyAsa svara-s.

Behaviour of svara-s :

pañcama is a weak or alpa svara. It does not figure in most of the sañcAra-s. For this reason the svara madhyama

occurs plain in this rāga.

In the phrase "m g m" gAndhAra is rendered with a nokku.

rshabha is normally not rendered as a dirgha svara.

nishAda is rendered with a shake.

sañcAra-s :

The prayOga-s 'n d n p d n s', 's n d p d n s' and 'g m p g r s' occur in compositions.

The prayOga "s d p m" is a rare one present in some compositions.

ri and pa are less frequently rendered.

Other sañcAra-s :

m g s , n d n s r g m ~ , , - g m n d m , - g , m p g r s -

n s m g s , - s r g m ~ , , - g m n d n p d n s n s -

n s r g m g s , - d n r s n d p d n s s n d m ,

- g m p g r s - s n d n p d n s

Compositions :

varNam	calamEla	Adi	mUlavaTTam
			rañgasvAmi
krti	manasuvishaya	Adi	tyAgarAja
	kuvalayadaLa	Adi	-do-
	budhamASrayAmi	jhampa	muttusvAmi dIkshitar
	(navagraha krti)		
	mAyamma	Adi	SyAmA Sastri
	parAkEla sarasvati	rUpaka	tirupati
			nArAyaNasvAmi
	ekkAlattilum	rUpaka	rAmasvAmi Sivan
	vazimaraittirukku	misracApu	gOPAlakrshNa bhArati
jAvaLi	tarumarulata	Adi	dharmapuri subbarAyar

LESSON NO. 5

Knowledge of the thematic content of musical compositions -- nava-vidha bhakti, madhura bhakti, navagraha stuti, navavarana stuti etc.

bhaktiIntroduction

Mankind has been trying to raise itself to higher levels through spiritual practices, from time immemorial. For, to be born as a human being is indeed a rare thing.

jantUnAm narajanmadurlabham -- Among all births, human birth is very rare.

For he alone is endowed with the power to discriminate the good and bad and then to follow the proper path. For this he has to undergo discipline as prescribed under a path. He should also choose a path fit to be followed by him. To get released from the shackles of birth and death and from this troublesome life has been the aim of the aspirant. The saints and philosophers aspired for this is evident from their sayings.

tirumangai AzvAr says this in the periya tirumozhi-

vADinEn vADi varundi manattAl
peruntuyar iDumbaiyil piRantu
kUDinEn kUDi iLaiyavar tammo
Davar tarum kalviyE karud
ODiEen ODi yuvadOr poruLAl
uNarvenum perumpadan terindu
nADinEn nADi nAn kaNDu koNDen
nARaya NAVennum nAmam

Here the AzvAr gives vent to his sorrow of having wasted away his life in worldly pleasures and finally feels that the true saviour is the recitation of the name nARayaNa.

Sankara also prays for the protection of the Lord from this cycle of birth and death.

punarapi jananam punarapi maraNam
punarapi janani jaTharE Sayanam
iha sansArE bahu dustArE
krpayA pArE pAhi murArE

Such was the thought of the aspirants. Our ancients have left us a rich heritage for the upliftment of these aspirants. They have chalked out three different courses for getting the grace of God and thereby releasing the self

from the troubles of worldly life and freedom from the cycle of birth and death. Three major paths was prescribed viz., the karma-mArga (path of action), jñAna-mArga (path of knowledge) and bhakti-mArga (path of devotion).

Of these three the first needs the performance of sacrifices and rituals as prescribed in the vEda-s and other allied scriptures like the smrti-s. The jñAna-mArga also involves the intensive study of philosophical and religious treatises, a study which leads to the knowledge about the supreme being. These two paths involve much labour and patience.

bhaktimArga 1

The bhaktimArga is not so difficult to be followed by the true aspirant. Hence this path of devotion to a personal God is the best among the three courses, fit to be followed by all, without distinction of caste or creed. Sankara, the great advaitin speaks of bhakti-mArga thus -
mOksha-sAdhana-sAmagryAm bhaktirEva gariyasi -

Among all means of salvation devotion alone is the highest one. Therefore devotion to God "ISvara-bhakti" should be done by all human beings in this kali age. The bhagavadgItA also stresses the need for Bhakti which results in eternal Bliss through the grace of God.

bhaktyA tvananyayA labhya ahamEvam vidhO'rjuna !
jñAtum drashTum ca tatvEna pravEshTum ca pantapa !!
matkarmakrtmatparamO madbhaktassaNgavarjitaH !
nirvairassarvabhUtEshu yassa mAmEti pANDava !!

"Only by undivided devotion, O ! arjuna, my omniscient form can be visualised and realised; and thus be united with Him, O ! destroyer of foes"

"He who serves me, treats me as his Supreme goal, is devoted to me and who is non-attached and does not hate anybody, he is sure to reach me."

Thus goes the tamiz saying --

"bhaktiyAl ninaintu paravuvAr tamakkup paragati
koDuttaruL ceyyum muttan "

DEFINITION OF bhakti

bhakti means intense love for God, that is a love which leads to the realisation of God. In the path of bhakti from very early times upto the present day, one finds that stress is laid on the concentration of the mind on a personal God and offering to him all our thoughts, words and deeds. This

implies developing a strong faith and love for God which results in eternal Bliss through the grace of God.

nArada and SaNDilya, who were great devotees of God and who contributed to the growth of bhakti and bhakti literature defined bhakti thus: "parama prEma" and "parAnuraktiH ISvarE"

Thus whether one desires pleasures or not still the noble one desirous of salvation should worship the Supreme-being with intense devotion. Thus the gItA says. \this is corroborated by the bhAgavata also. It says that even if one be a sage delighting in bliss, and is free from bondage of life, still he pursue the path of devotion to hari, Such is the greatness of hari.

CHARACTERISTIC OF A bhakta

A true devotee is one who sees God in everyone of his creation. He does not have a friend or foe. He should also not entertain any difference between Gods vishNu and Siva.

Saint tyAgarAja himself has spoken about bhakti and a true bhakta in some of his songs. He says that devotional practices such as singing God's qualities (kirtana), reciting His name (nAma-smaraNa) and such allied things are the duties of a devotee. In the following song he says that recitation of Rama's name with full devotion is the best one and this was practised by Lord Siva, valmiki and other.

mElu mElu rAmaNa sukhamI dharlO manasa
phAlalOcana vAlmIkAdi bAlAnilAJAdulu sAkshigA

bhadrAcala rAmadAsa also expresses the ecstatic taste one gets by reciting rAma's name.

tyAgarAja stresses that the association with bhakta-s is necessary for cultivating devotion. In the song "Siva Siva yana rAdA" he says -

sajjana gaNamula gAñci Ori mujjagadISvarulani matinenñci
lañjAdula dolagiñci tana hrjjalajamulanu tA pUjiñci

Above all, the control of mind is the most essential thing which is found mentioned in another song of his "manasu svAdhInamaina" and "manasu nilpa Sakti lEka pOtE". He says --

"what is the use of ringing the bell sweetly and offering flowers, when the mind is not under control and one is unable to concentrate".

A devotee should also worship the other devotees. This idea is expressed by AzvAr-s and nAyanmAr-s. As this idea is put forth by tyAgarAja in his 'prahlAda-bhakti-vijaya'.

Such a person who does not show respect to other devotees is our uncultured person.

arcAyAm Eva tu hareH pUjayA SraddhayA hyEtE !
na tat bhaktEshu cAnyEshu sa bhaktaH prAkrtAH smrtAH !!

Yet another important feature of bhakti, is the strong bondage between the Devotee and the Lord, which makes the devotee impatient to be separated from the Lord even for a moment. tyAgarAja in the famous song in rItigaula expresses such a feeling.

pa : nannu viDaci kadalakurA rAmayya vadalakurA
a : ninnu bAsi yaranimisha mOrvanurA !

'I am not able bear your separation even for half a minute. Do not leave me alone and go.'

Such was the strong affection between the devotee and God.

Such instances are found in plenty in the st0tra-s also. In one of the verses, lIlASuka in the krshNakarNAmrta says thus -

amUnyadhanyAni dinAntarANi hare tvadAlOkanamantarENa !
dnAthabandhO karuNaikasindhO hA hanta hA hanta katham nayAmi

'O Lord Hari, without seeing you, these days are useless. O kinsman of the helpless! O Ocean of mercy! How am I to spend my days?

Thus these several aspects of bhakti as strong love for God, the recitation of his name, offering worship to him with full concentration - all these mingling together took different phases in the path of bhakti. The bhAgavata-purANa speaks about nine phases of bhakti as follows:-

navavidha bhakti (nine phases of bhakti) :

The bhAgavata-purANa mention the nine phases of bhakti thus.

SravaNam kIrtanam vishNOH smaraNam pAdasEvanam !
arcanam vandanam dAsyam sakhyamAtmanivEdanam !!
iti pumsArpita vishNau bhaktisEnnavalakshaNam !
kriyatE bhagavatyaddhA tanmayE dhItamuttamam !!

1. SravaNa - Listening to the exposition of the glories of the name, form and deeds of God. This purifies the mind leading to the understanding of God's merits. Those who followed this were parIkshita, wives of kAliya, lakshmi and rukmiNi.
2. kIrtana - singing or reciting the names etc., of God. This was ardently followed by AzvAr-s and nAyanmAr-s,

tulasIdAsa, mIrAbAi and others.

3. smaraNa - Reflecting in the mind the greatness of God, thus attuning the mind to God, constant thought of God without expecting any fruit. prahlAda is given as the example for this phase of bhakti. The pANDava-s, bhIshma and pAñcAlI belong to this phase.

4. pAdasEvana - Serving his feet, i.e., worshipping God, resorting to His feet. goddess lakshmi illustrates this aspect. The following verse by maNikkavAcakar appeals to men to worship the feet of Siva.

aiyA, en AruiyirE, ambalavA ennai avanRan
ceyyAr malaraDikke cenRUdAy kOttumbi (tirukOttumbi 17)

5. arcana - act of worship with love, which consists of offering flowers, food (naivEdya) etc. and so on; the act of worship of the personal God with full devotion. pAñcAlI, kucEla and others like king prthu have become immortals by their arcana to God.

The tiruvArUr tiruttANDakam(3) of Saint tirunAvukarasar refers to arcana by going to the temple

nilai peruma RenNudiyEl neñjE nI vA
nittalumembirAnauDaiya kOyil pukkup,
pularvadanmun alagiTTu mezuKKu miTTup
pUMalai punaindEttip pugazndu pADit
taliyArak kumbiTTuk kuttu mADic
cañkara caya pORRi pORRi enRum
alaipunal cEr ceñcaDaiyem AdI yenRum
ArUrA enRenRE alaRA nille

tyAgarAja too refers to Arcana in several of his songs.
e.g.,

"tulasi bilva mallikAdi jalaja suma pUjala gaikonavE" -
in the rAga kEdAragauLa.

"AragimpavE, pAl ArgimpavE " - in the rAga tODi refers
to the offering of milk to rAma.

6. vandana - Saluting His feet and offering one's self to the God; offering salutations to the personal God. akrUrA is the best example for this. poygai AzvAr says that a person practising vandana, helps a man to be free from karma and helps him to reach heaven.

vinaiyAl aDarppaDAR vennaragil cErAr
tinaiyEnum tikkadikkaT cellAr - ninaidaR
kariyAnaic cEyAnai AyirampEr ceñgaT
kariyAnaik kaitozudakkAl

7. dAsya - dedication of all activities to God and thus conquering egoism; acting as a servant; service at the feet of God.
Hanuman is the best example for this dedicated service.
dAsO'ham kOsaiEndrasya rAmasyAklishta karmaNaH |

Saint appar too expresses his dAsya bhakti, service at the feet of God.

tillaiyambalattuk kUttanukku ATpaTTiruppadanRO nam tam kUZaimaiE.

8. sakhya - having a friendly attitude to God; this type of relationship exists between the devotee and God through thick and thin.

Kucela is the standard example. arjuna too is an example, as for instance when he says to Lord krshNa.

9. AtmanivEdana - devotee offering oneself and his dependents and possessions to God.

mahAbali without hesitation first offered to vishNu in dwarf-form, his possessions, the land, then himself, when his promise was not fulfilled.

mANikkavAcakar requesting Lord Siva at tirupperundurai to remove the shackles of birth and seeks refuge in him.

..... malarOn neDu mAl aRiyA ninRa
arum peru mAn, uDaiyAy, un aDaikkalamE - aDaikkalappattu3

SONGS OF tyAgarAja ON NINE PHASES OF bhakti

1. SravaNa - rAmakathAsudhArasapAnamu (rAga madhyamAvati)
2. kIrtana - suguNamulE jeppukoNTi (cakravAkam)
3. smaraNa - smarane sukhamu (janarAjani)
4. pAdasEvana - Sri rAmapadama nI krpa cAlunEe (amrtavAhini)
5. arcana - tulasi bilva (kEdAragauLa)
6. vandana - vandanamu raghunandana (sahAna)
7. dAsya - tava dAsO'ham (punnAgavarAli)
baNTurIti koluviyavaiyya (hamsanAdam)
8. sakhya - celimini jalajAakshu (yadukulakAmbhOji)
9. Atmanivedana - nIcittamu nA bhAgyamayya

(See also - Introduction to Spiritual Heritage of Tyagaraja)

vAtsalya : vAtsalya or attachment between the mother and child was one of the modes followed by the devotees to

please God. The devotee places himself as the mother and fondles and caresses the child God; enjoys His pranks.

AzvAr-s excel in this aspect. periyAvAr who enjoyed a high place among AzvAr-s is the best example for this. He, imagining himself to be yaSOdA, puts child krshNa in the cradle, feeds him, performs the ear-boring ceremony, decorates him with flowers, and so on. The AzvAr addresses the moon to come and see the sports of child krshNa, if it wants to make its sight purposeful.

tan mukattuc cuTTi tUNkat tUNkat tavazntu pOy
pon mukak kiNkiNi yArppap puzudi yaLaikiRAn
en magan gOVindan kUtti nai iLa mAmadi
ninmukam kaNNuLa Akil, niyingE nOkkipPO
(tirumozI)

madhura bhakti

The devotion to God iself is treated as a sentiment anmd is wellknown in Bengal school of vaishNavism as bhakti-rasa. This bhakti-rasa is also called as madhura-rasa.

vakshyamANairvibhAvAdyaiH svAdyatAm madhura ratiH !
nItA bhaktirasaH prOkto madhurAkhyA manIshibhiH !!
(ujjvalanilamaNi of rUpagOsvAmin)

Such a bhakti or madhura rasa is treated as Divine Love. This is based on the nAyaka-nAyika bhAva (hero-heroine relationship) between the devotee and God. The attachment of the gOpI-s to krshNa and the love of rAdhA for krshNa - all these come under this category. In this phase of bhakti, the devotee, if he be a man, considers himself as the heroine and pines for the company of the Lord. The company he seeks is not the physical unity but the merging with the Supreme Being.

Such a type of bhakti is found portrayed by the AzvAr-s, nAyanmAr-s and others. This type of Love for God found in the Gopi-s is praised by the poet Suka thus.

ahO bhAgyamahO bhAgyam nandgOpa vrajaukasAm !
yanmitram parmAnandam pUrNam brahma sanAtanam !!

"Oh the fortune of gOpI-s, who reside in the regions of vrajabhUmi of nandagOpa. For these damsels, the great friend is krshNa, the Supreme Being, full of Bliss. Such was the greatness of gOpI's."

A verse in lIlASuka's krshNakarNamrta too speaks of the greatness of gOpI-s thus. The poet says that people have become too tired searching for the Lord in the forests of

upanishad-s, whereas they can find it easily in the houses of gOpis, bound to the mortar.

AzVAR-s and nAyanMAR-s have exhibited and expressed such a madhura-bhakti in their pASuram-s and tEvAram hymns. This form of bhakti makes them send messengers to the Lord or accuse the God of His infidelity or express their inability to bear His separation.

ANDAL, unable to bear the separation from the Lord, sends the Cuckoo as a messenger.

enburu giina vElneDun kaNGal
 imaiporun dEpala nALum
 tunbak kaDalpukku vaikunda nenbadOr
 tONi peRaduzal kinREN
 anbuDai yARaip pirivuRu nOyadu
 nIyum aRidi kuyilE
 ponbuDai mEnik karuLak koDiyuDaip
 puNNiya naivarak kUVAY
 (nAcciyAr tirumozhi)

sambandar speaks of how the devotees heart steeped in loving devotion for God melts by recity the Lord's name and fame leads to virtuous path.

kAdalAgik kacindu kaNNIr malgi
 OduvAr tammai nanneRik kuyppadu
 vEda nAn inum meyporuLAVadu
 nAdan nAmam namac civAyave

appar, another nAyanMAR, describes how a lady hearing the name and knowing the form of the Lord Siva became so intoxicated with love that she became almost mad with devotion, completely forgetting herself, her kith & kin and her duties.

munnam avan nAmam KETTAL
 mUrtti yavanirukkum vaNNan KETTAL
 pinnai yavanuDaiya ARUR KETTAL
 peyarttu mavanukke picci AnAL
 annaiyaiyum attanaiyum anRE nittAL
 aganRAL agaliDattAr AcA rattait
 tannai maRandAL tannAman keTTAL
 talaippaTTAL naNGai talaivan tALE

This type of madhura-bhakti makes the devotee, even accuse the faithlessness of the God. nammAZVAR in the tiruvAymozi, in one of the pASuram-s accuses the Lord for having been deceitful to his beloved one, the devotee.

kalarEl nambi! un kaitavam manNum viNNum naNkariyum !!

Don't speak O Lord! The beaven and earth knows your faithless nature. This ashTapadI also presents a picture of rAdhA accusing krshNa.

yAhi mAdhava yAhi kESava ! mA vada kaitava vAdam !

madhura-bhakti padam-s AND jAvali-s

In the field of dance there is rich collection of songs which exhibit such a devotion, especially kshETrajñ's pada-s and a few others. His padam-s and jAvali-s addressed to muvvagOpAla are full of sentiment of SrngAra or love which though expresses the feeling of the body, but still there is a vein of divine love or madhura-bhakti in these.

In the padam in punnAgavarAli rAgA cited below, the heroine says, " I am lucky to see you today. O muvvagOpAla, it is almost four or five months since I saw you. Whether you listen to me or not, I say that even since I was united with you I feel that you are my world and my mind has not changed."

Though the song seems to express a physical craving still it is of the madhura-bhakti type, a deep attachment to gOpAla.

pa - ninnu jUDa galigE ninnALLaku
a - ninnu jUCi nALukaidu nEllAYE muvva gOpAla
ca - kannavArADuke nEti kannalu navvu kOnEti
vinnAVD vinalEdO vinarA nIvinta
ninnu kUDinate modalu nI tODite lOkamai
yunnAninte vERe manasa yuNDina ! muvvagOpAla !

In another pada expressing the nAyaka-nAyika bhAva, the heroine says that she is sItA and muvvagOpAla is rAmA and goes on.

pa - iddarivalane kUDi yevarunnAru delpara
a - ottigatO manavalEnunnARA muvvagOPAla
ca - 1. alaragu rAmuDdu nIvE ayina sItAdEvi nEnE
ilanu raNgESudu nIvE Elina raNganAYaki nEnE
2. satya hariScandruDu nIvE sAmi candramati nEnE
nityamu madanuDai nIvE nIvu patidevi nEnE

paTTaNam subrahmanya ayyar in his jAvali addresses Lord venkatesvara in a similar vein. So also tiruppanandal paTTAbhirAmayyar in the kamAs jAvali expresses the feeling of madhura-bhakti thus - This is not the time for turning your face against me after having enjoyed my company. This song is addressed to the Lord Siva at tiruppanandal (tAlavana) to which the composer belonged.

Similarly the padam-s in tamiz are also composed in the nAyaka-nAyika bhAva. These pada-s are addressed to krshNa.

of amil regor and not how small and
still this to enjoy the life

or subrahmaNya or naTarAja.

In the well-known pada in kAmbhOji "padarivarukudu" the heroine request her maid to go and fetch Lord Muruga. Since her heart is tremulous and her body is getting emaciated. She, the nAyika, adds that no one can equal kanda.

pQDi yavaraippO! IDu jODuNDODi.

In another padam on tyAgarAja of tiruvoRriyUr, there is a depiction of the heroine sending her maid to bring about a union with her lover God tyAgESa. This padam is in the rAga athANa and praises the God thus.

"tiruvoRriyUr tyAgarAjan cidvilAsa nAadaDi."

i.e. tyAgarAja is Lord of pure consciousness. She adds that the maid should go and praise Him and arrange the relationship with the nAyaka.

"stOttiram ceydavarkkumenakkum Or poruttamuNDakumPaDi sey"

rAmalinga svAmigaL, who lived recently in this century has composed songs expressive of madhura-bhakti. A few of these are "varuvAr azaittuvADi", "vaDalUr vaDadiSaikkE", "teNDanITTe enRu collaDi" and "enakkum avarukkum peru vazakkirukkinradu".

In this last song aDigaL says -

"There is a big litigation between me and the Lord of cidambaram and that he has garlanded me (i.e. married me). He adds that the God has gone away saying that he will be back, but he has not returned as he has been detained by somebody. As he has come back now I (devotee Ramalinga) want the door to be bolted so that he may not go back."

Thus the devotional outpourings of the devotees took the theme of lover nAyaka (hero) and the beloved nAyika (heroine) for expressing their eagerness to be with the God, without being separated.

From this we understand that bhakti or devotion to a personal God is necessary for the upliftment of mankind. Through bhakti one gets the grace of God which leads to mukti or salvation, the most important one among the four human values viz. dharma (aRam), artha (poruL), kAma (inbam) and mOksha (vIDu).

"When there is steadfast devotion towards God, mOksha or salvation comes and stands before us with folded hands." -- says lilASuka in the krshNakarNAmrta. The other three viz dharma, artha and kAma wait for the proper time to approach us. Thus there is bhukti - enjoyment of this life

- and then mukti - salvation-. The nine phases (steps) leading to it are necessary to become a true devotee. The views expressed by philosophers as Saṅkara, rAmAnuja and saint singers like tyAgarAja and others, on the characteristics of a true devotee and the course followed by them for getting the grace of God should be remembered and followed. In this life full of troubles, distress and uncertainty, bhakti alone can save the mankind from its downfall.

Thus we find that bhakti, of various kinds, has been the main theme for the musical compositions in the art music of South India.

navagraha stuti

Indians had a strong belief in Astrology since early times. The different planets (graha-s) had influence on the lives of men. The birth stars and the planetary movements in the different zodiacal signs (rAsi-s) -- both these were taken into account for understanding the future of a person. Thus developed the science of astrology for predicting the good and evil that may arise by the power of the planets. For performing marriage as well as religious ceremonies, the day and time were fixed as found in the texts on jyOtisha-Sastra (astrological texts). Thus the Indians had a strong faith in astrological predictions.

The graha-s are nine in number. They are -

1. Sun (sUrya) 2. Moon (candra) 3. Mars (aNgAraka)
4. Mercury (budha) 5. Jupiter (brhaspati or guru)
6. Venus (Sukra) 7. Saturn (Sani) 8. rAhu 9. kEtu

These occupy the different Zodiacal signs rAsi-s which are twelve in number. Position of the graha-s in the Zodiac is determined by the time of birth of the individual. The twelve rAsi-s are -

- | | |
|-------------------------|------------------------|
| 1. Aries (mEsha) | 2. Taurus (vrshabha) |
| 3. Gemini (mithuna) | 4. Cancer (kaTaka) |
| 5. Leo (simha) | 6. Virgo (kanya) |
| 7. Libra (tula) | 8. Scorpio (vScika) |
| 9. Saggitarius (dhanus) | 10. Capricorn (makara) |
| 11. Acquarius (kumbha) | 12. Pisces (mIna) |

The graha-s guru or brhaspati and Sani move from one rAsi to another rAsi as per stipulated time. The effects, either good or bad, take place according to the rAsi in which they stay and propitiations are done to ward off evils and for attaining good results.

Hence the worship of these graha-s is necessary for removing the evil effects of them and getting prosperity. This can be in the form of japa (incantations), stOtra (prayers) or rituals like navagraha-hOma.

On the day of the birth star of an individual, sUryanamaskAra is done since this graha is the one who gives good health and eyesight. There is also the following saying 'One should desire for health from the Sun God' (ArOgyam bhAskarAt icchEt). The rAmAyaNa contains the Aditya-hrdaya stOtra imparted by sage agastya to rAma for conquering rAvaNa. candra is generally considered as the Lord of the mind and also that of the herbs. The yajurvEda praises him as the bestower of fortune. Thus each graha bestows different kinds of fruits.

Several st0tra-s are found in praise of these graha-s, which are said to give good results including freedom from debts.

Each graha has an attribute of a particular gender, maNDala, flower, type of wood or reed or grass for sacrifice, a cereal or pulse, vehicle and flower (see Appendix). Thus their worship is to be done as per specification which includes offering of clothes of different colours. There is also a presiding deity and an attendant deity for each graha.

navagraha AND Music

Saints and vAggEyakAra-s knew the powers of the graha-s and the grace of God, which is capable of annihilating the evil effect of this power. They offered their homage to their personal Gods and prayed for the welfare of the individuals and the society as well.

Saint tirujñAnasambandar, and later on ponnayya piLLai of tañjAvUr have composed songs in tamiz which contains prayer for the removal of evil effects of graha or describing their form or other aspects.

muttusvAmi dikshitar was the one, who composed the navagraha krti-s in samskrta in which the knowledge of the science of astrology of the composer is fully revealed. tyAgarAja too refers to the power of the graha in the song "graha bala mEmi".

"Oh ! Of what use is the power of the planets? The true strenth of rAma's blessings". So the saint says that one who meditates on the beautiful form of rAma is not affected by the afflictions caused by the graha-s.

In an earlier period the famous haridAsa, purandara dAsa in one of his songs in Kannada had sung thus -" sakala graha bala nIvE sarasijAksha"

"Lord himself is the strength of these graha-s thus revealing the truth that he is the of the form of the various graha-s.

tulasIdAsa, the author of the famous rAma-carita-mAnasa, in one of his songs refers to the graha-s. vAsudEvAchAr, who lived in the present century refers to rAma as one who controls these nine graha-s.

Thus we come across in these songs in different languages, the fact that the power of God is greater than the power of the planets and that God is of the form of the planets.

avagraha krtis- of dikshitar :

The songs on the 'nava' or nine graha-s form one of the group songs, of muttusvAmi dikshitar like the pañcalinga krti-s and the navAvaraNa krti-s. His knowledge of science of astrology, tantra, mythology, stories of holy shrines was stupendous, and this apart from his acquaintance with the art and science of music.

Several instances of how people were benefitted by singing these songs is proved from incidents in his life. One such was the curing of the stomach ache of one tambiyappan, a 'service-holder' in the temple of tiruvArUr tyAgESa. tambiyappan was a specialist in playing in the Suddha-maddaLam and a devoted student of dikshitar. When even doctors were not able to cure the stomach ache of this tambiyappan, dikshitar after checking his horoscope, found that this drum player was suffering from the evil effects of the graha 'guru'. Hence dikshitar composed the song, 'brhaspatE tArApate', on the graha guru. tambiyappan was cured of this ailment by singing this song. This led finally to the composing of the navagraha krti-s on the nine planets, which in different rAga-s reveal the asrounding knowledge of dikshitar in astrology.

Apart from this, the tAla aspect of these songs is also noteworthy. These songs are set in different tAla-s and these tAla-s are the sULAdi sapta tAla-s and they are in the order - dhruva, maThya, rUpaka, jhampa, tripuTa, aTa and Eka. The last two songs are set to rUpaka tAla-s.

These nine krti-s are:

<u>graha</u>	<u>words</u>	<u>rAga</u>	<u>tAla</u>
1. sUrya	sUryamUrte	saurAshTra	dhruva
2. candra	candram bhaja	asAvEri	maThya
3. aṅgArakam			
	angArakamASrayAmi	surATTi	rUpaka
4. budha	budhamASrayAmi	naTakuriñji	jhampa
5. guru	brhaspatE -	aThANA	tripuTa
6. Sukra	SrI Sukra bhagavantam	paraju	ATa
7. Sani	divAkaranujam	yadukula	
	SanaiScaram	kAmbhOji	eka
8. rAhu	smarAmyaham sadA rAhum	rAmamanOhari	rUpaka
9. kEtu	mahAsuram kEtum	cAmara	rUpaka

All these songs contain mythological details, and description of the graha-s. They also contain the notable features of the graha-s as based on astronomy, and details of the 'phala' (reward) one gets by worshipping them. Apart from all these, these krtis have one more advantage as they can be sung by all people, of different creeds through the performance of rituals.

Herein we take up the analysis of some aspects of mythology, astrology etc., found in these songs and analyse one of the songs in detail.

1. sUrya :

- a) referred to as the husband of chAyAdar -
"sundara-chAyADhi-patE"
- b) Lord of the simha-rASi - "simharASyAdhipatE"
- c) travelling in a chariot drawn by seven horses -
"divyatara-saptASvarathinE"
- d) meditated upon by the eight-syllabled mantra -
"saurAshTArNa mantrAtmanE"

2. candra : is said to possess sixteen digits (kala-s) which grow and decrease in the dark and bright fortnights.

"indum shODaSakalAdharam"

3. brhaspati :

- a) the planet and preceptor of Gods,
- b) is the Lord of learning
- c) is the Lord of dhanus and mIna rASi-s.
- d) is the one who bestows progeny according to astrology.
- e) is mentioned as putrakAraka, bestowing a child
- f) bestows knowledge of the four types of vAk (speech) -
parA, paSyantI, madhyama and vaikhari
parAdi catvArivAk-svarUpa-prakAsaka dayAsindhO

4. Sukra :

- a) is known as the enemy of sUrya and brhaspati.
"ravinirijara-guru-vairiNam"
- b) cause for arranging the right bride - "kalatrakAraka"
- c) lost one of his eyes when he tried to obstruct the flow of water from the water jug of king mahAbali. The king tried to offer the water promising three feet of land to be measured by vishNu who came as vAmana, the dwarf. Sukra knowing the ruse, took the form of a bee and obstructed the passage for the flowing of water. But, a darbha was used for clearing the passage in which process, Sukra was wounded in the eye and lost it - "kESavakaTAKshaikanEtram"
- d) 'drEkkan' a term of astrology means 1/3rd part of a rASi, similarly dvAdaSAmSa is 1/12th part. navAMSa is 1/9th and so on.
- e) 'vargOttama' is a planet having the same zodiacal sign in rASi and amSa. This song is replete with such technical terms of astrology.

5. Sani :

- a) the son of divAkara(sUrya) and chAyAdEvi
"divAkaratanujam", "kalpitachAyAdEvi"
- b) blackish in colour like Collyrium -
"kAlAñjana-kAnti-yukta-dEham"
- c) rider on a crow (kAkavAham)

d) wears a blue cloth and a garland of bluish flowers
"nilAmSuka-pushpamAlAvrttam"

e) fond of cooked rice mixed with sesame powder and lamp
lit with gingely oil. "tila-taila-miSritAnna-dIpa-priyam"

angArakamASrayAmi" krti :

pallavi -

I resort to angArakam who is the wish yielding tree for
those who resort to him;
the day of the week associated with him is called maNgala-
vAra:

the son of the earth (I resort to again and again).

anupallavi -

He is the Lord of mEsha and vriScika rAsi-s ;
has a red coloured body, wears red clothes ;
has in his hands the weapons Sakti and Sula ;
the auspicious one;
having a beautiful pot-like neck ;
has two soft beautiful feet ;
has ram as the vehicle and exalting in Makara rasi.

caraNam -

has a soft smiling face worshipped both by demons and Gods;
giver of property of earth;
who brings in the brothers (i.e. he is the one who brings
about the birth of the brothers);
has red-eyes;
protector of the melody;
worshipped Siva at vaidISvaran koyil;
bestower of divine boons;
friend of the graha-s, sUrya, candra and guru ;
has a lumious wife ;
has the hand on the knee, has four hands ;
is wonderful to look at

In this song, angArakam is referred to as bhUmikumAra.
Mythology gives this account that he was the son of the
mother earth. Hence he is called also as kuja (ku means
earth and hence kuja is one born from the earth).

He is called 'cevvAy' in tamiz and is often compared to
murugan or Lord subrahmaNya. The other descriptions of this
graha as reddish in colour etc., tally with the accounts
given in astronomical and astrological treatises. (See the
list given in the end).

navagraham songs in tamiz

In the cilappadikAram, kaNNagi appeals to God sUrya to bear witness to the innocence of her husband who was wrongly charged with theft. The Sun tells her --

"Thy husband is innocent, o black eyed beauty! The town will be burnt for the wrong done to you."

puranAnUru refers to the temple of candra called nilakkoTTam. It refers to aNgAraka as CemmiN. Thus the knowledge about the graha-s was there during early Sangam literature.

Saint tirujñAnasambandar speaks about these seven graha-s and prays to God for the annihilation of their evil powers in the well-known kOLaRu-padikam -

vEyuru toLi bangan viDamuNDakaNDan
mika nalla vINai taDavi
mASaRu tiNgAL, gaNgai muDimEl aNindu, en
ulamme pugundu adanAl
jñAayiru, tiNgAL, cevVay, budhan, vyAzan, velli
Sani pAmbiraNDum uDanE
ASaru nalla nalla, avai nalla nalla
aDiyAr avarkku, migave

The navagraha kirttanaigal of k.pooniah Pillai is also of importance both structurally as also with regard to the contents. The same rAga-s for the songs, as used Dikshidar, are used here too. But there are only eight of them as rAhu and kEtu are put together in one song.

A few similarities between pillai's songs and those of dikshitar and also a few special features are pointed out here.

1. In the song on sUrya he is referred to as possessing thousand rays (sahasrakiraNa) and as father of karNa, (karNasUnO) ennumun kannanai kuntipal.
2. The song on candra is noteworthy since it says that candra is the master of the zodiacal sign, karkaTa and the pANDya as being of Lunar dynasty. 'Karkatamenum rASikkadhipati karkum veNpAveNbA kalarum gunanidhi teRKula pANDya varasarat kulapati'.

Another notable point is that dikshitar refers to candra as "madanacchatram" and the tamiz song of ponnayya pillai also addresses him thus "marbhuyam nangu paDaittiDu manmadan kuDaiyai yaDuttiDu."

The vEdic concept of candra as the presiding deity of the herbs and plants is also expressed. "marundenum amudai paDaittiTu maran ceDi tammai valarttiDu".

3. The graha cevvaY is said to have worshipped Siva at vaidISvaran kOyil. This is mentioned both by dIkshitar and ponnayya.

"pUjita vaidyanAtha-kshETram", "divviya vedurenum urum ummuraiyate".

Thus the songs, both in samskrta and tamiz composed on the graha-s by these two eminent composers exhibit similiarities as also additional details of interest. The tamiz songs on the graha-s show the influences of dIkshitar on the contents of the songs. These songs are not only important from the astrological point of view but also from the musical and tAla aspects.

For saving the mankind from the evils of the planets and increasing their good potency, appeasing them becomes necessary. The rituals and incantations of the mantra-s may be difficult for all people. Hence the singing of these songs, by those who are capable of doing so, was the easy method to follow. This rich lagacy both in samskrta and tamiz has been left for the welfare of the world by the two great musicians muttusvAmi dIkshitar and tañjAvUr ponnayya piLLai...

Appendix

Attributes for the graha-s

graha	Flower	Twig or grass used for home	dhAnyā (cereal)	Vahana (vehicle)
sūrya	Red Lotus	arka	Wheat	Peacock
Candra	veL aLari	murukku	Raw rice	Pearl Vimana
aṅgAraka	sheNpakam	karunkAli	tuvarai	anna (Swan)
budha		nayuruvi	Green	Horse
brhaspati	mullai	araSu	Gram	Elephant
			kaDalai (canA)	
Sukra	VeN	Atti	moccai	garuDa
	tAmarai			
Sani	karuṇ	vanri	koL	Cow
	kuvalai			
rAhu	mandArai	Aruku	ULundu (Black Gram)	Goat
kEtu	cevvaLLi	darbai	koL	Lion

graha	Gem	Shrines	Gender
sūrya	mANikkam	sūryanAr.	Male
		koil	
candra	Pearl	tirupati	Female
aṅgAraka	Coral	vaidISvaran	Male
		Koil	
buddha	Emerald (green)	madurai	Ali
brhaspati	pushparAga	tiruccendUr	Male
Sukra	Diamond	SrIraṅgam	Female
Sani	Sapphire (Blue stone)	tirunallAr	Ali
rAhu	gOmEdaka (Cats eye)	tirunAg	Female
		Isvaran	
kEtu	vaidUrya	perum	Ali
		paLLam or vANagiri (near mAyavaram)	

navAvaraNa stuti

tAntric form of worship came into vogue in India, When the rituals and sacrifices prescribed in the Veda-s could not be followed by all. This path was mainly followed by sakta-s (Devi worshippers). The power of the Goddess, tge female spirit was well recognised by the asprians. The great advaitin, SaṅkarAcArya, says in his "saundarya lahari", that, when Sakti, the power, mingles with Siva, then only the Lord is able to wield his power.

SivaH SaktyA yuktO yadi bhavati SaktaH prabhavitum
na cEdEvam dEvO na khalu kuSalaH sphanditumapi

Thus the power of the Goddess in making active the God, is clearly pointed out.

Offering worship to cakra-s, yantra-s and maNDala-s formed part of tAntric and Agamic forms of worship. The powers of the God or Goddess are mobilised together in the form of a circle (vyUha) for seeing the glorious form of the deity.

For example, the upanishad-s pray to Sun-God thus -
pUshannEkarshE yama sUrya prAjApatyavyUha raSminasamUha
tEjE yattE rUpam kalyANatamam tatte paSyAmi.

" O! Fosterer, O! sole seer, O! ordainer, O! illumining sun, O! power of the Father of creatures, pull together your rays, gather your light, that lusture which is thy most holy form of all, that in Thee I behold"

Here in the sunGod is asked to collect all his effulgence in one place and present it before us, so that the devotee can be him in all his splendor.

Thus this totally gathered form of the deity, with its supernatural powers merged together, is called yantra. This yantra is a store house of power. Such a yantra is also known as cakra the wheel which is in constant movement. There are also various maNDala-s used in tAntric worship. These maNDala-s are usually drawn or made with various colour powders also. The cakra-s are only for a particular deity. The cakra-s are made of silver and other metals.

cakra :

cakra worship is more abstract. Direct worship conceives of a God in the form of an image. In tAntric worship cakra plays an important role. This cakra is made up of straight lines, triangles, circles and squares. It is more a geometrical form which blends in itself beauty, harmony and symmetry. The lotus motif is also used in the formation of the cakra. The use of the lotus motif has a

special significance. It is said to represent the unfolding of the latent powers in the beings step by step just as the lotus flower unfolds petal by petal when the sun's rays fall on it.

Technical terms

A few technical terms used in the figures of the cakra are -

bindu- the point where the deity resides
 kONa - angle or corner
 aSra - edge
 ara - spoke
 dala - petal

kamalAmbA navAvaraNa krti-s of muttusvAmi dikshitar

muttusvAmi dikshitar, as we have seen above composed navagraha krti-s. He was well versed tantra-Sastra too. His navAvaraNa krti-s on Goddess kamalAmbA show his complete mastery over the tantra-Sastra.

The navaAvaraNa on kamalAmbA holds a unique place in the group songs of dikshitar. These songs are on kamalAmbA of tiruvArUr who is doing penance there to win the hands of "Siva". The deity is seated in a yogic posture. These songs are nine in number. Prior to the nine there is a "dhyAna" kIrtana with which the group of songs commence and after the nine there is a "maṅgaLa" kIrtana with which the songs are concluded. Thus in all there are eleven songs in this group. These songs on the Goddess are replete with tAntric elements and the details of the nine "AvaraNa-s" or "cakra-s" as represented in the SrI-cakra, called also as cakra-rAja. Because of the sacredness and potency of this cakra, one has to go through the songs carefully, for understanding the wealth of information that they provide on tAntric lore and the influence of lalitA cult on dikshitar's songs on kamalAmbA.

List of the kamalAmbA navAvaraNa krti-s

krti	Opening words	rAga	tAla
dhyAna	kamalAmbike	tODi	rUpaka
AvaraNa-1	kamalAmbA samrakshatu	Anandabhairavi	tripuTa
AvaraNa-2	kamalAmbAm bhaja rE	kalyANi	Adi
AvaraNa-3	SrI kamalAmbikaya	SankarAbharaNa	rUpaka
AvaraNa-4	kamalAmbikAyai	kAmbhOji	aTa

AvaraNa-5	SrI kamalAmbAyAH	bhairavi	jhampa
AvaraNa-6	kamalAmbikAyAH	punnAgavarAli	rUpaka
AvaraNa-7	SrI kamalAmbikAyAm	sahAna	tripuTa
AvaraNa-8	Sri kamalAmbike'vAva	ghaNTA	Adi
AvaraNa-9	SrI kamalAmbA jayati	Ahiri	rUpaka
maNgala	SrI kamalAmbike	SrIrAga	khaNDa Eka

The nine kamalAmbA AvaraNa krti-s are also vibhakti-kirtana-s. That is the noun in each krti is set in the successive vibhakti or case. e.g. 'kamalAmbA' in the first krti set in the prathamA-vibhakti, 'kamalAmbAm' in the second krti set in the dvitIyA-vibhakti and so on, with the eighth krti having the noun as 'kamalAmbike' in the eighth vibhakti. In the ninth AvaraNa krti the noun is set in all the eight vibhakti-s.

tiruvArUr as a sacred place :

tiruvArUr is known vriously as SrIpura, hATakeSvara, siddhESvara, mucukundapura and kamalAlaya. Each name has got a significance behind it.

SInagaran tenkamalai tigaz dEvASirayamenu
mAnagar kEttira varamE vanmIkanAthapura
mAnagar mUlAdhAra mandara mAgESurap pErk
kOnagar mADagap pErIccuramE kulaviyiDum
(tiruvArUrp purANam - talamagimaiccurukkam)

"This city is called SInagara (SrInagara or SrIpura). This is also called "kamalAlaya", the abode of Goddess kamalA as she is the presiding deity who is performing penance in this holy city.

maruk kamaz men pAvai mAtavam puridalAlE
tiruk kamalAlayap pEr pERRadic celvamUdUr.
(tiruvArUrp purANam - talamagimaiccurukkam)

This is mUlAdhAra kshEtra or mUlAdhArapura.

.... arun tavattIr nuvalumaNDat tanip puttEn
mUlAdhAramAdalinAn mUlAdhAramena mozivAr .

dIkshitar in his song "vATApi-gaNapatim bhajE'ham", on gaNapati in the rAga hamasadhvani refers to the God as -
"mUlAdhAra-kshEtra-sthitam"

Thus tiruvArUr is famous for its holiness as Goddess

kamalAmbA is doing penance here.

" uyirt togai yanaittu ŅgaLikUrattavam puriyum biDu
cAnRa, Siranda kamalAlaya nAyaki cempoRcEvaDigaL cenni
SErpOm."

Hence this city is the sacred kamalalaya, a
"SaktipItha" where dwells kAma as Siva and kalA as sakti.
When these two unite the creation of the world takes places.

muttusvAmi dikshitar to express his devotion to the
Goddess and to bring out the sanctity of tiruvArUr, his
birthplace, chose to sing the AvaraNa-kIrtana-s on
kamalAmbA. In these songs dikshitar has given the names of
the nine "avaraNa-s" or the circles that go to make up the
Sricakra.

Names of the Nine cakra-s

Name of cakra	AvaraNa krti no.	Occurrence in the AvaraNa krti
trailOkyamOhana	1	trailOkyamOhana-cakrESvari
sarvASaparipUraka	2	sarvASaparipUraka-cakrasvAminIm
sarvasamkshObhaNa	3	aruNavarNa samkshObhaNa- cakrakArayaA
sarvasaubhAgyadAyaka	4	sakalsaubhAgyadAyakAmbhOja- caraNayai
sarvArthasAdhaka	5	sarvasiddhiprada
sarvarakshAkara	6	sarvarakshAkara-cakrESvaryAH
sarvarOgahara	7	sarvarOgaharanirAmaya
sarvasiddhiprada	8	sarvasiddhipradAyikE
sarvAnandamaya	9	sarvAnandamaya-cakranivAsinIm

Besides interweaving the names of the cakra-s in the
songs, the names of the "yOgini"-s and the presiding deities
of each cakra are also found in the songs. In addition,
tAntric elements, mythological incidents connected with the
Goddess and also find a place in these songs. As already
mentioned lalitaA cult is closely associated with dEvI-pUjA.
Several sacred names of Goddess lalitaA, found in the lalitaA-
sahsranAma are also incorporated in these songs. Such was
dikshitar's capacity, his gift, which has enabled him to
compose these soul stirring songs to take us nearer to the
Goddess very easily.

Mythology :

It is well-known that Goddess durgA put down
mahishAsura and relieved the human and divine beings from
their sufferings.

In the Anandabhairavi song "kamalAmbA samrakshatu mAm", there is the reference to the Goddess killing the demon mahishAsura. "suraripu mahishAsuramardani"

The demon bhaNDa's sons were killed by bAlA, the daughter of dEvI lalita. And the demon himself was destroyed by the Goddess. Goddess lalita was much pleased by her nine year daughter, bAlA's valour, and who was ready to slay the thirty sons of bhaNDa. lalita was ready with the SaktisEna, her retinue of soldiers, for destroying bhaNDa.

The second AvaraNa krti in kalyANi rAgA refers to this - "garvita bhaNDAsura bhañjanIm" - destroyer of the haughty demon bhaNDa.

Another name of lalita is -
karAñguli nakhOtpanna nArAyaNa daSAkrtiH

This means that vishNu's ten incarnations were created from the nails of ten fingers of the Goddess. This is also referred to in the seventh AvaraNa krti -

"karAñguli nakhOdaya vishNu daSAvatArE"

The mythological story behind this is as follows --

"When bhaNDa discharged the sarvAsura arrow on dEvI, there appeared the demons hiraNya, rAvaNa, SiSupAla and others. To put them down, the goddess created from her finger nails the ten incarnations of vishNu and destroyed them.

lalita Cult :

The lalitAsahasranAma is on the thousand names of Goddess lalita, the supreme power. Some of the names extolling her powers are found in these songs.

The second AvaraNa krti refers to kamalAmbA as "nirvANa-nijasukha-pradAyinIm". The lalitAsahasranama also refers to the Goddess as "nirvANasukhadAyinI".

She gives a pleasant Salvation. This song describes the Goddess as "kamalAVANI-sEvita-pArSvAm" - one who is served on the left by lakshmi and on the right by sarasvati. Hence the devotee gets the blessings of prosperity and education. The lalita-sahasranAmam (LS) also says thus -

sacAmara - ramA - vANI- savyadakshiNasEvita

The Goddess Lalita is referred to in LS as -
"daSamudra-samarAdhya".

The meaning of this is that she is properly worshipped with the ten mudra-s (special positions of the palms and fingers). The five fingers denote the five elements - Earth, Water, Fire, Wind and Sky (or) Ether and the five

actions - creation, sustenance, dissolution, cowering and blessing. The right hand conveys the sense or meaning, i.e. 'Siva' and the left hand the word 'Sakti'.

The sixth AvaraNa song also refers to the Goddess as "daSamudra-samArAdhita-kauLinyAH".

The seventh AvaraNa krti is on the "sarvarOgahara" cakra. Here Kamalmba is sung as being of the form of the four vAk or speech principles, parA etc.

"parAdi vAg dEvatArUpavaSinyAdi vibhAginyAm"

The vAk or speech is divided in to four - parA, paSyantI, madhyamA and vaikharI. (refer also "parAdi catvAri vAgAtmaka-prapañca-svarUpam" in the krti 'vAtApigaNapatim')

Goddess Lalita is addressed as "bhAshArUpa" and "parA" in LS. parA means that she is of the form of sound which includes also the other three forms referred to above i.e. one aspect of sound leading to another. bhAshArUpa signifies that she is of the form of language.

tAntric elements :

The influence of the knowledge of the tantra-SAstra on these songs of dikshitar is very clear. Not only in the Avarana songs but also in many other songs of his we find that some reference is made to the tAntric aspect. As for example in the krti "bhaja rE rE citta bAlambikAm" in kalyANi. The carana runs thus. -

SrI vAgbhavakUTajAta caturvEdasvarUpiNim
SrngAra kAmrAjOdbhava sakala.viSvavyApinIm
dEvIm Sakti biJodbhava mAtrkArNaSarIriNim

In the dhyAna-kIrtana on KamalAmbA the Goddess referred to as "a-ka-ca-Ta-ta-pAdi-varNE". She is the subtle form of mantra (akacaTatap and the 51 letters)

The presiding deity of the first AvaraNa is 'tripurESI' and the yOgini is 'prakaTa' according to tantra SAstra. This finds a place in the first AvaraNa krti thus -
"prakaTayOgi tripurESI"

The description of the sarvasamkshObha-cakra, the third one is given thus. It contains a red eight petalled lotus and the presiding deities are eight commencing with anaNgakusuma etc. The third AvaraNa krti contains these references.

anaNgakusumAdyashTa-SaktyAkAraya
aruNavarNa samkshObhaNacakraAkAraya

Similarly the eighth AvaraNa krti reveals a wealth of information about tantra SAstra. The cakra called as sarvasiddhiprada is according to tantra is an inverted white triangle. In the previous AvaraNa it is eight edged. In between these are the 'Ayudha' devata-s the deities presiding over the weapons of the Divine Mother. The weapons are pASa (noose), aṅkuSa (goad), ikshu-kOdaNDa (sugarcane bow) and bANa (the five flowery arrows - red lotus, aSOka, mango-flower, jasmine, blue lily). All these are referred to in the eighth AvaraNa krti with their symbolic reference.

"antaHkaraNEkshu-kOdaNDa-kArmuka-SabdAdi pañcatanmAtra viSikha atyanta rAga pASa dvEshaṅkuSa-dharakarE atirahasya-yOgini parE."

atirahasya yOgini is the yOgini of this cakra.

The ghaNTA or bell is one of the articles used in the worship of a deity. This has also a special place in tAntric worship. Reference to this comes in the seventh AvaraNa krti which is also coincidentally or intentionally set to the rAga 'ghaNTA'. Thus presence of the word "ghaNTA" becomes also a rAga-mudra. The name of the rAga is interwoven in the song thus --

"santatam muktighaNTaMaNi ghOshAyamaNa kavATadvArE"

In this AvaraNa there is a door in which there are bells sounding and this door leads to salvation when opened. The worship of bell is done for inviting the Gods and for driving away the demons. After worship, the bell is rung for this.

AvaraNa krti-s of Other Composers :

UttukkADu vENkaTasubbayyar

UttukkADu vENkaTasubbayyar who lived earlier to kIkshitar has also composed navAvaraNa kirtana-s on goddess kamalAmbA in samskrta. There are eleven songs in this group which includes a dhyAna song and a phala-Sruti.

The dhyAna song is on Goddess kAMAkshi of kAñci - "kAñcinagara vihArAm".

The reference to the Goddess as a deity at Kanci finds place in the 5th and 6th songs also. Here too we come across the tAntric features and lalita cult being introduced in the songs.

sudhasAgara-bindumadhya-nilayE (5th krti)

a-ka-ca-Ta-ta-pa-ya-ra-la-vAdi aksharamayI (8th krti)

hrImkArakAmESvarI, bhaNDAsura-madakhandaNa (3,6,7th krti-s)

The order of the cakras is different between krti-s 5th to 8th.

Thus a study of these navAvaraNa kirtana-s reveal a wealth of ideas on tantra-SAstra. It also give us an idea about the knowledge of the composers in the tAntric lore. These song properly sung are bound to bring welfare and wealth to all and finally lead to liberation.

Appendix

No.	Name of cakra	Description	mudrA-s
1	trailOkyamOhana	square of 3 lines with 4 petals	sarva samkshObhiNI
2	sarvASaparipUraka	16 petals	sarva vidrAViNI
3	sarvasamkshObhaNa	8 petals	sarvAkarshiNI
4	sarvasaubhAgyadAyaka	14 cornered figure	sarava- vasaNkarI
5	sarvArthasAdhaka	10 edged-figure	sarvOn- mAdini
6	sarvarakshAkara	10 edged-figure	sarva- mahANkuSa
7	sarvarOgahara	8 edged figure	khEchari
8	sarvasiddhiprada	Triangle	biJa
9	sarvAnandamaya	point	yOni

No.	Name of cakra	yOgini	Presiding deity
1	trailOkyamOhana	prakaTa	tripurA
2	sarvASaparipUraka	gupta	tripurESI
3	sarvasamkshObhaNa	guptatara	tripurasundari
4	sarvasaubhAgyadAyaka	sampradAya	tripuravAsini
5	sarvArthasAdhaka	kulOttIrNa	tripuraSri
6	sarvarakshAkara	nigarbha	tripuramAlini
7	sarvarOgahara	rahasya	tripurasiddha
8	sarvasiddhiprada	atirahasya	tripurAmbika
9	sarvAnandamaya	parApara- rahasye	mahAtripurasundari

LESSON No. 6

Outline Knowledge of the Different Sources for the Reconstruction of History of Music

Introduction :

The history of Indian Music has been constructed with the help of diverse sources. It consists of written works in the various Indian languages, their commentaries, references to music, found in the sacred and secular works, the sculpture and paintings, musical coins, musical inscriptions, state documents, district gazetteers, the works written by foreign travellers, copper plates, palm leaves and paper manuscripts, documents furnishing details containing titles and honours given to musicians, internal evidences found in compositions, letters written by musicians and composers, oral tradition, private diaries of musicians and patrons and musical anecdotes.

1. Literary sources

Written works the earliest which have written almost two thousand years ago are available. The early works are in tamiz and samskrta and later books written in telugu are also seen. The writers have given in detail the science of music, prevalent during their time and also quote from the earlier works. Hence, these works throw light on the particular period and also on what was going on earlier.

The following are some of the important works in samskrta.

1. nATya-SAstra	Bharata	4c-BC
2. dattilam	dattila muni	4c-BC
3. nAradiyASiksha	nArada	4c-AD
4. brhaddESI	mataṅga	7c-AD
5. aumApatam	umApati	12c-AD
6. bharatabhAshya	nAnyadEva	12c-AD
7. mAnasOllAsa	sOmESvara	12c-AD
8. saṅgItasudhAkara	haripAla	1179 AD
9. saṅgIta-samayasa	pArSvadEva	13c-AD
10. saṅgItaratnAkara	SArṅgadEva	13c-AD
11. svaramElakalanidhi	rAmAmAtya	1550 AD
12. rAgavibhOdhā	sOmanAtha	1609 AD
13. saṅgItasudhA	raghunAtha nAyaka	1614 AD
14. saṅgIta-Makaranda	nArada	16c-AD
15. caturdaNDiprakASika	vENkaTamakhI	1620
16. rAgatarāṅgiNi	lOcana kavi	1667
17. saṅgItapAarijAta	ahObala	17c-
18. saṅgItasArAmrta	tuLaja	1729-35
19. saṅgrahacUDamaNi	gOVinda	18c-

Apart from the musical works, there are works of dance which also deals with music briefly, such as nATyasULAMaNi and nrttaratnAvali of jAYasEna.

In Tamizh, ahattiyam, pañcabhAratiyam, pañcamarabu, tAlasamudram, rAgatAlapraStAram, SuddhAnandapraKASam, bharatacAttiram, bharata-senApattiyam and mahAbharatacUDAMaNi are the important works.

The sangam works like eTTuttogai, pattuppATTu etc. also refer to the music of the ancient tamils. cilappadikAram also refers to the music and dance prevalent in the 2nd century A.D.

In telugu, there are two works, rAgatAlacintAMaNi by pOUri gOVinda kavi and sañgItasArasañgrahamu by tiruvENkaTa kavi.

Manuscripts dealing with music is found in tañjAvUr saraswathi mahAl Library, Madras Government Oriental Manuscript Library, Adyar Library and in the Libraries of other maTh-s and temples along with the private collections.

2. Commentaries have been written on important works like the following:-

abhinavabhArati (on nATyaSAstra)	- Abhinavaguptha
sudhAkara (on the sañgItaratnAkara)	- King simhabhUpAla
kalAnidhi (...do..)	- kallinAtha
rasikapriya (on the gItagOVinda of jayadEva)	- King kumbhakarN
Srutirañjani	- cerukuri lakshmiDhara

3 References to music are available in the sacred and secular literature. Such informations throw light on scales, rAgas, musical forms, instruments and the concerts of the particular periods in the vEda-s, brAhmaNa-s, upanishad-s, rAMaYaNa, mahAbhArata and bhAgavatam. The vayu and the brhaddharmapurANa, works of kAlidAsa, jAtaka stories, pañcatantra etc., contain valuable information. The rAMaYaNa talks of three sthAna-s (sthAyi-s), three laya-s and many musical instruments. The mahAbhArata names seven svara-s and the gAndharagrAma. The vAYu-purANa gives for the mURcchanA-s some new names. It deals with seven svara-s, three grAma-s, twenty-one mURcchanA-s and 49 tAna-s. In pañcatantra stories, svara-s, grAma-s, rasa-s etc., are mentioned. In aganAnUru a young girl guarding the crops sang the kuriñji paN and made an elephant forget its hunger. In peruñkadai it is said that King udayaNan made a mad elephant quiet by his yazh play. There is a reference in tiruviLaiyaDalpurANam which says that Lord Siva sang the

sAdAri paN. In the telugu work of raghunAtha named SrñgAra-sAvitri, the author mentions the Gottuvadyam as the mahANATaka vINA.

2. Non-literary sources - sculptures, inscriptions, coins etc.

1. The sculptures at amarAvati, sAñci, bElUr and haLEbid, the ajanta frescoes and the dance poses at cidambaram, tañjAvUr, viruddAcalam, the sculpture in tirumayam and in nAgArjunakoNda give valuable information. These are records on stone which provide useful information.

2. In the coins with the image of Emperor samudragupta, he is seen playing the harp. yOga narEndramalla has the title sañgItapAraGa inscribed on his coins.

3. The inscriptions at pudukkoTTai, kuDumiyAnmalai (giving notations of songs) and tirumayam along with records giving details of honours due to musicians and composers furnish valuable informations.

4. State documents during the rule of different kings also mention details about performances names of musicians etc. for e.g., 36 musicians of the Akbar court is given which includes the name of Tansen.

5. The district gazetteers like that of pudukkoTTai, furnishes valuable material on musical history.

6. Works written by foreign travellers and those outsiders who lived in India have recorded their experiences. e.g., the writings of Sir William Jones, Paterson and others are useful.

7. Copper plates in which songs of tALLappAkkam composers are preserved are in tirupati. Palm leaves and paper manuscripts in which songs of composers are recorded. Copper plate documents contain titles given to musicians.

8. jaya-Patras given to the victorious musicians who defeated the others.

9. In the songs, we find internal evidences given. e.g.,

svararAgasudhArasa
Naradaganalola
dAsarathe
I vasudha

SañkarAbharaNa rAga
aThANA rAga
tODi rAga
sahANA raga

In the SañkarAbharaNam song, tyAgarAja says that, he has adopted the contents from the work svarArNavam. Then in

the caraNa of the athANA krti, tyAgarAja expresses his gratitude to nArada. In tODi and sahANa it is evident that he was conscious of his popularity.

purandaradAsa, in his mukhAri rAga song, "vAsudEvana nAmAvallia" refers to his 4,75,000 songs composed by him. kshEtrajña in his dEvagAndhAri pada, "vEDukatO" says that he has composed 4,000 pada-s. The song "tyAgarAja mahadhvajArOha" of muttusvAmi dikshitar set to SrIrAga, gives the name of the instrument as nAgasvara. The songs "amba nIlAyatAkshi" and "SrI viSvanAtham" of muttusvAmi dikshitar prove highly useful as they incorporate the correct names of the ragas nIlAmbari, sAma. For that matter the songs of muttusvAmi dikshitar prove useful as they mostly incorporate the names of the rAga, the sthala and other details regarding the deity. In the song, "mInAkshi me mudam" he refers to the daSa-gamaka and in the "vamSavati Sivayuvati" he refers to the 22 sruti-s.

The text of "varavINA" gitam in mOhana, describes goddess lakshmi as a vINA player.

The rAga-s mentioned in manuscripts of the medieval period are highly useful to trace the history of the rAga-s. At times we come to know as to how, rAga-s have undergone changes in their names and forms. dhyAna-SlOka-s and other songs written in praise of great musicians and composers by their disciples throw light on their lineage and other details regarding their ancestors.

Letters and other correspondents, written by musicians and composers also refer to details regarding music. For example, the letters written by A.M.cinnasvAmi mudaliyAr to subbarAma dikshitar and vice-versa, are printed in the appendix of oriental music in European Notation written by A.M. Cinnaswami Mudaliar.

Oral tradition is that which has passed down the great compositions through the family members and the disciples of famous musicians and composers. For example, the tyAgarAja krti-s have come down to us through the tillaisthAnam, umaiyalpuram and vAlAjApETTai parampara.

Private diaries of musicians, composers and patrons also furnish certain important details regarding music.

Musical anecdotes have been handed down by the close associates of composers and musicians which could be termed as an important source to construct the biographies of the great artistes.